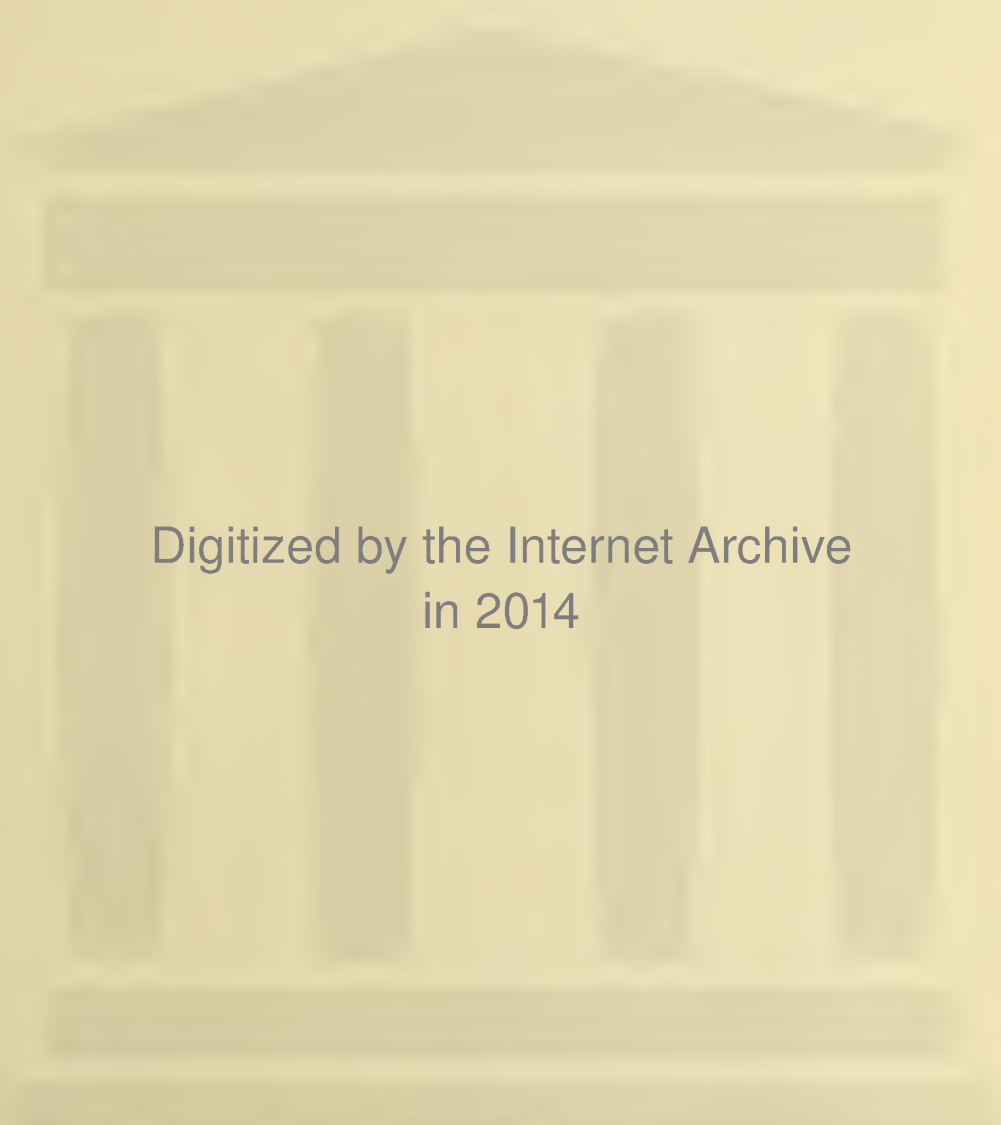


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THE MEETING OF THE WATERS.



Thomas Moore



LOVE'S YOUNG DREAM

HAS SORROW THY YOUNG DAYS SHADED

BELIEVE ME
OF ALL THOSE ENDEARING YOUNG CHARMS

'TIS THE LAST ROSE OF SUMMER

FLOW ON THOU SHINING RIVER.

THOSE EVENING BELLS.

HARK THE VESPERHYMN IS STEALING



TOM MOORE'S HARP.

Famous Instrument Owned by Mrs Marie Glover-
Miller of New York.





IRISH MELODIES

WITH

SYMPHONIES AND ACCOMPANIMENTS

BY

SIR JOHN STEVENSON MUS.DOC.

AND CHARACTERISTIC WORDS BY

THOMAS MOORE ESQ.^R

NEW EDITION,

EDITED BY J.W. CLOVER ESQ.^R

DUBLIN:

JAMES DUFFY 7, WELLINGTON QUAY.



HARCLAY



G.F. HENSON

* No. 122. 42

* L. C. Brown

Aug 17, 1884

PREFACE.

HAVING undertaken to prepare this New Edition of MOORE'S IRISH MELODIES for the press, I deem it my duty to make a few brief observations on the manner in which I have acquitted myself of the trust so generously confided to me by our eminent publisher.

In the original edition the music was printed only in connexion with the first or second verses of each melody, the remainder being merely given in letter-press, but in this Edition the words of *all the verses* are accompanied by the music, together with the piano-forte part *in full*, an arrangement which, from its great expense, has not been hitherto attempted.

In the harmonized Airs, Sir John Stevenson's chaste and beautiful arrangements have been in all cases retained.

The instrumental pieces having been originally set for two performers on the piano-forte, did not obtain, from that circumstance, the same popularity accorded to the other portions of the work. Feeling that those precious reliques, having the national character so forcibly stamped on them, should be brought within the range of individual effort, I have reset them for the piano-forte in a form more likely to become popular than that of the original duet arrangement.

In the charming song, "The Last Rose of Summer," I have ventured, without altering the melody, to suggest a few graces of expression not found in the original, in the hope that they will assist the performer in the true delivery of this beautiful and most tender melody.

In the characteristic song, "Where's the Slave so Lowly," I have introduced the dirge at the end, in a harmonized form, retaining the original melody. This version, adopted at the Commemoration of Moore, given by me in Dublin, March,

1852, immediately after the Poet's death, was sung by nearly two hundred voices, and as it obtained much favour with the public, I have ventured to retain it in the present edition. Little need be said of the merits of the work, the sentiments and narrative of the songs being such as will ever recommend them to the universal praise and sympathies of mankind. Of the *Airs*, some are so ancient, that their origin is lost in remote antiquity; others were composed within the range of known history by the bards or itinerant musicians of Ireland; while many were produced at a comparatively modern period, mostly by Carolan, who is said to have been the last of the Bards of Ireland. Handel, Geminiani, and other eminent Musicians, have bestowed their tribute of fervent admiration on the beauties of this ancient music, whose strains are now inseparably wedded to the exquisite Poetry of Moore. These Melodies now form part of our national inheritance—something which Ireland may truly call her own, and which shall always be looked upon as one of the most interesting and happy efforts of genius ever bequeathed to any country.

The public will acknowledge that Mr. Duffy, to whose spirited enterprise Ireland is so greatly indebted, has spared no expense to make this edition of our National Music worthy of their patronage; and I feel confident that no former edition of the Melodies can excel this in the beauty of the type, paper, or letter-press.

J. W. GLOVER.

ROYAL IRISH INSTITUTION,

COLLEGE ST., DUBLIN,

February 25, 1859.

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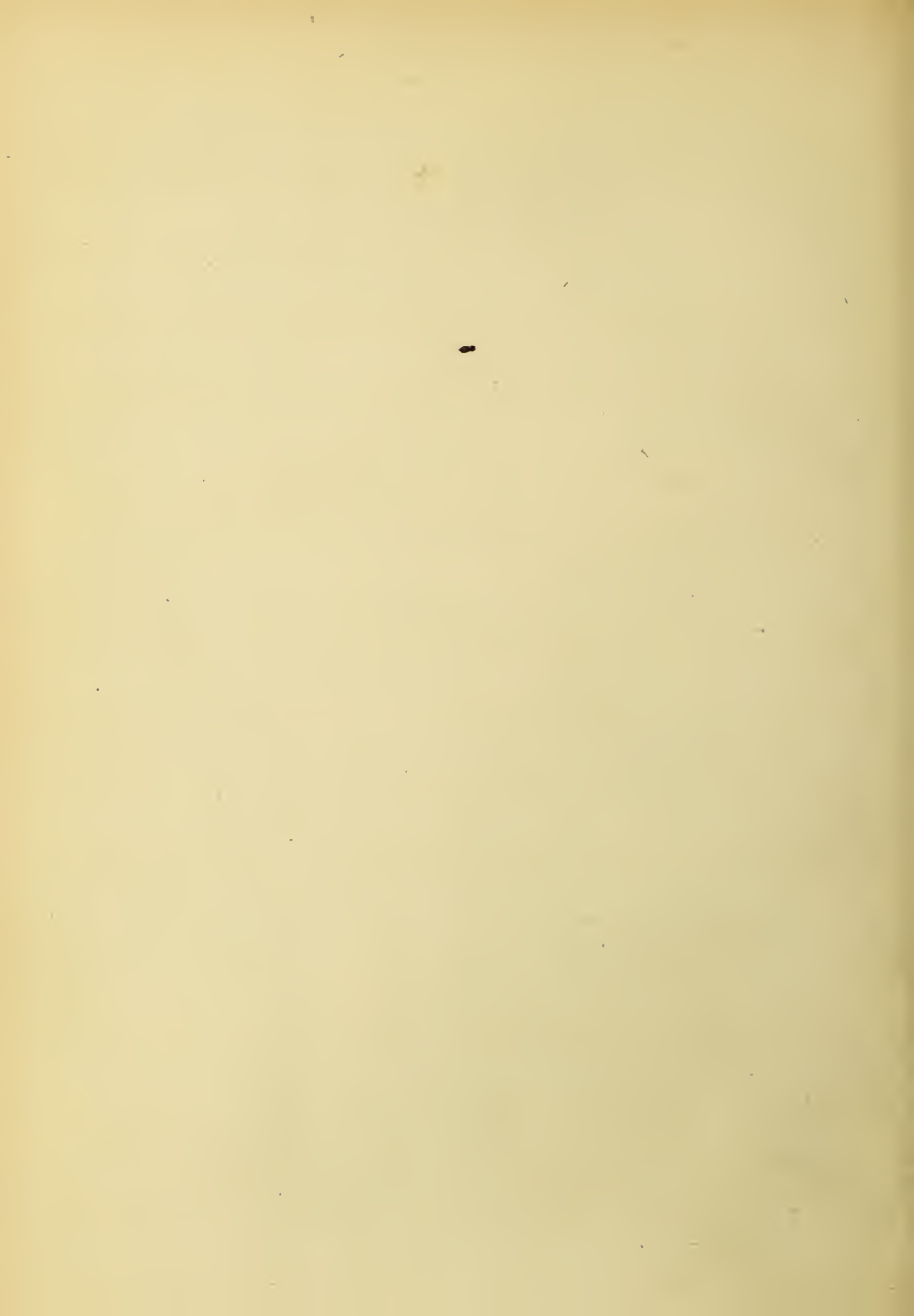
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CAROLAN'S CONCERTO.

INTRODUCTORY PIECE.

Bold.
ff
PIANO-FORTE.

8va.
delicato.
ped. *

loco.

f
ped.

sf *sf*

8va. *h*

B

INTRODUCTORY PIECE.

loc.

The first system of the Introductory Piece consists of a treble staff and a bass staff. The treble staff begins with a melodic line marked *loc.* (local). The bass staff provides a harmonic accompaniment. The music is in a key with two flats and a common time signature.

Slow and with expression.

AIR--THE PLEASANT ROCKS.

The second system, titled "AIR--THE PLEASANT ROCKS.", is in 3/4 time. It features a treble staff with a melodic line and a bass staff with a piano accompaniment. The tempo is marked *Slow and with expression.* The music includes various dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), *ff* (fortissimo), and *p* (piano). There are also articulation marks like *tr* (trill) and *hr* (half rest).

Lively.

PLANXTY DRURY.

The third system, titled "PLANXTY DRURY.", is in 6/8 time. It features a treble staff with a melodic line and a bass staff with a piano accompaniment. The tempo is marked *Lively.* The music is characterized by a fast, rhythmic melody in the treble staff and a steady accompaniment in the bass staff.

Musical score for the Introductory Piece, measures 1-24. The score is written for piano in B-flat major (two flats) and 2/4 time. It consists of two systems of grand staves (treble and bass clef). The first system contains measures 1-8, the second system contains measures 9-16, and the third system contains measures 17-24. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte) at measure 17 and *p* (piano) at measures 18, 20, and 22. The piece concludes with a double bar line at measure 24.

THE BEARDLESS BOY.

Musical score for "THE BEARDLESS BOY," measures 1-16. The score is written for piano in B-flat major (two flats) and 6/8 time. It consists of two systems of grand staves. The first system contains measures 1-8, and the second system contains measures 9-16. The music is characterized by a more melodic and flowing style than the introductory piece, with frequent use of eighth and sixteenth notes. Dynamic markings include *f* (forte) at measures 1, 7, and 13, and *p* (piano) at measures 4, 8, and 10. The piece concludes with a double bar line at measure 16.

Da Capo Planxty Drury.

GO WHERE GLORY WAITS THEE.

HARMONIZED FOR TWO VOICES.

Tenderly.

PIANO-FORTE.

The piano introduction is in 3/4 time, marked 'Tenderly'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The dynamics are marked as *f*, *p*, *f*, *p*, and *pp*.

The piano introduction continues with a more active melody in the right hand and a steady accompaniment in the left hand. The dynamics are marked as *cres.*, *f*, *ff*, and *p*.

1st VOICE.

2nd VOICE.

PIANO-FORTE.

espresso *lento*.

Go where glo - ry waits thee, But while Fame e - lates thee, Oh! still re - mem-ber

Go where glo - ry waits thee, But while Fame e - lates thee, Oh! still re - mem-ber

The vocal and piano accompaniment for the first verse is in 3/4 time, marked 'espresso lento'. The piano part provides a harmonic accompaniment for the two voices. The lyrics are: 'Go where glo - ry waits thee, But while Fame e - lates thee, Oh! still re - mem-ber'.

me. When the praise thou meet-est, To thine ear is sweet-est,

me. When the praise thou meet-est, To thine ear is sweet-est,

sym.

The vocal and piano accompaniment for the second verse is in 3/4 time, marked 'sym.'. The piano part provides a harmonic accompaniment for the two voices. The lyrics are: 'me. When the praise thou meet-est, To thine ear is sweet-est,'.

espresso *lento*.

Oh! then re-mem-ber me. O - ther arms may press thee,

Oh! then re-mem-ber me. O - ther arms may press thee,

a tempo.

Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be ;

Dear - er friends ca - ress thee, All the joys that bless thee Sweet - er far may be ;

lento.

But when friends are near - est, And when joys are dear - est, - Oh! then re-mem-ber

But when friends are near - est, And when joys are dear - est, Oh! then re-mem-ber

me.

me.

GO WHERE GLORY WAITS THEE.

2nd VERSE.

espress. lento.

When, at eve, thou rov - est By the star thou lov - est, Oh! then re-mem - ber

me. Think, when home re-turn - ing, Bright we've seen it burn - ing,

sym.

> espress. lento. Oh! thus re-mem - ber me. *a tempo.* Oft, as sum - mer clo - ses,

p

When thine eye re - po - ses On its ling'ring ro - ses, Once so lov'd by thee,

> lento. Think of her who wove them, Her who made thee love them; Oh! then re-mem - ber

me.

3rd VERSE. *espress lentando.*

When, a-round thee, dy-ing Au-tumn-leaves are ly-ing, Oh! then re-mem-ber

me. And, at night, when ga-zing On the gay hearth bla-zing,

sym.

espress lentando.

Oh! still re-mem-ber me. Then should Mu-sic, steal-ing

a tempo.

f *p*

All the soul of Feel-ing, To thy heart ap-peal-ing, Draw one tear from thee;

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

lentando.

Then let Mem - 'ry bring thee Strains I us'd to sing thee; Oh! then re-mem-ber

me.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

Bold.

p stac.

f ff p espress.

p f

espress.

Re-mem-ber the glo - ries of Bri-en the brave, Tho' the days of the He - ro are

o'er, Tho' lost to Mo - no - nia and cold in the grave, He re-

This system contains the first line of the song. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'o'er, Tho' lost to Mo - no - nia and cold in the grave, He re-'. The music ends with a double bar line.

turns to Kin - ko - ra no more! That star of the field, which so

This system contains the second line of the song. The vocal melody continues with the lyrics 'turns to Kin - ko - ra no more! That star of the field, which so'. The piano accompaniment provides harmonic support. The system concludes with a double bar line.

oft - en has pour'd Its beam on the bat - tle is set; But e-

This system contains the third line of the song. The vocal melody is marked with a forte (*f*) dynamic and an *espress.* (expressive) marking. The lyrics are 'oft - en has pour'd Its beam on the bat - tle is set; But e-'. The piano accompaniment features chords and moving lines. The system ends with a double bar line.

nough of its glo - ry re - mains on each sword, To light us to vic - to - ry

This system contains the fourth line of the song. The vocal melody is marked with a *lento.* (slow) tempo change and a *p tempo.* (piano tempo) marking. The lyrics are 'nough of its glo - ry re - mains on each sword, To light us to vic - to - ry'. The piano accompaniment includes a forte (*f*) dynamic marking. The system ends with a double bar line.

yet!

This system contains the fifth line of the song. The vocal melody begins with the word 'yet!' and is followed by a short melodic phrase. The piano accompaniment features a piano (*p*) dynamic, a staccato (*stac.*) marking, and a crescendo (*cres.*) marking. The system ends with a double bar line.

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

First system of the musical score. It features a treble and bass staff with a piano accompaniment. The melody is in the treble staff, starting with a forte (*f*) dynamic, followed by a piano (*p*) section. The piano accompaniment consists of eighth and sixteenth notes. The system ends with a crescendo (*cres.*) and a piano (*p*) dynamic.

SECOND VERSE.

Second system of the musical score, beginning the second verse. It features a treble and bass staff. The melody is in the treble staff, starting with a piano (*p*) dynamic and marked *espress.* (expressive). The piano accompaniment consists of eighth and sixteenth notes. The lyrics are: "Mo - no - nia! when Na - ture em - bel - lish'd the tint Of thy fields and thy mountains so".

Third system of the musical score. The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are: "fair, Did she e - ver in - tend that a ty - rant should print The".

Fourth system of the musical score. The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are: "foot - step of sla - ve - ry there? No, Free - dom, whose smile we shall".

Fifth system of the musical score. The melody continues in the treble staff, and the piano accompaniment continues in the bass staff. The lyrics are: "ne - ver re - sign, Go, tell our in - va - ders, the Danes, That 'tis". The system ends with a forte (*f*) dynamic and marked *espress.* (expressive).

lento. *p tempo.*

sweet-er to bleed for an age at thy shrine than to sleep but a mo - ment in

chains!

p *stac.* *cres.*

cres.

THIRD VERSE.

espress.

For - get not our wounded com - panions,^d who stood In the day of dis - tress by our

side; While the moss of the val - ley grew red with their blood, They

REMEMBER THE GLORIES OF BRIEN THE BRAVE.

The musical score is written for voice and piano. It consists of eight systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system has a vocal line and piano accompaniment. The fourth system has a vocal line and piano accompaniment. The fifth system has a vocal line and piano accompaniment. The sixth system has a vocal line and piano accompaniment. The seventh system has a vocal line and piano accompaniment. The eighth system has a vocal line and piano accompaniment. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures (4/4), and dynamic markings (f, p, cresc., stacc.).

stirr'd not, but conquer'd, and died! The sun that now bless - es our

arms with his light, Saw them fall up - on Os - so - ry's plain:— Oh!

let him not blush, when he leaves us to-night, To find that they fell there in

vain!

^a Brien Borombe, the great Monarch of Ireland, who was killed at the battle of Clontarf, in the beginning of the 11th century, after having defeated the Danes in twenty-five engagements.

^b Munster.

^c The Palace of Brien.

^d This alludes to an interesting circumstance related of the Dalgais, the favorite troops of Brien, when they were interrupted, in their return from the battle of Clontarf, by Fitzpatrick, Prince of Ossory. The wounded men entreated that they might be allowed to fight with the rest. "Let stakes," they said, "be stuck in the ground; and suffer each of us, tied to and supported by one of these stakes, to be placed in his rank by the side of a sound man."—"Between seven and eight hundred wounded men," adds O'Halloran, "pale, emaciated, and supported in this manner, appeared mixed with the foremost of the troops!—Never was such another sight exhibited."—*History of Ireland*, Book XII., Chapter I.

ERIN! THE TEAR AND THE SMILE IN THINE EYES.

HARMONIZED FOR FOUR VOICES.

Moderate time.

p

1st TREBLE. E - rin! the tear and the smile in thine eyes

2nd TREBLE. E - rin! the tear and the smile in thine eyes

TENOR. E - rin! the tear and the smile in thine eyes

BASS. E - - rin! the tear and the smile in thine eyes Blend

PIANO-FORTE. *p*

pp *cres.*

Blend like the Rain - bow that hangs in thy skies!

Blend like the Rain - bow that hangs in thy skies!

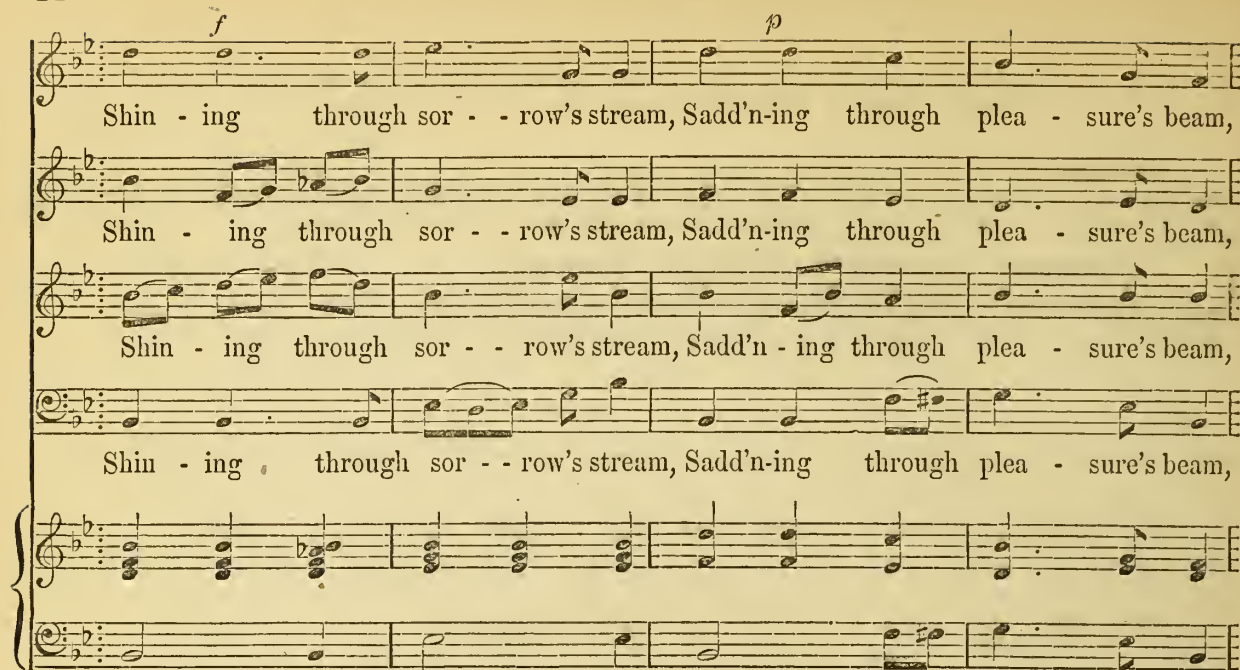
Blend like the Rain - bow that hangs in thy skies!

- - - like the Rain - bow that hangs in thy skies!

PIANO-FORTE. *pp* *cres.*

f *p*

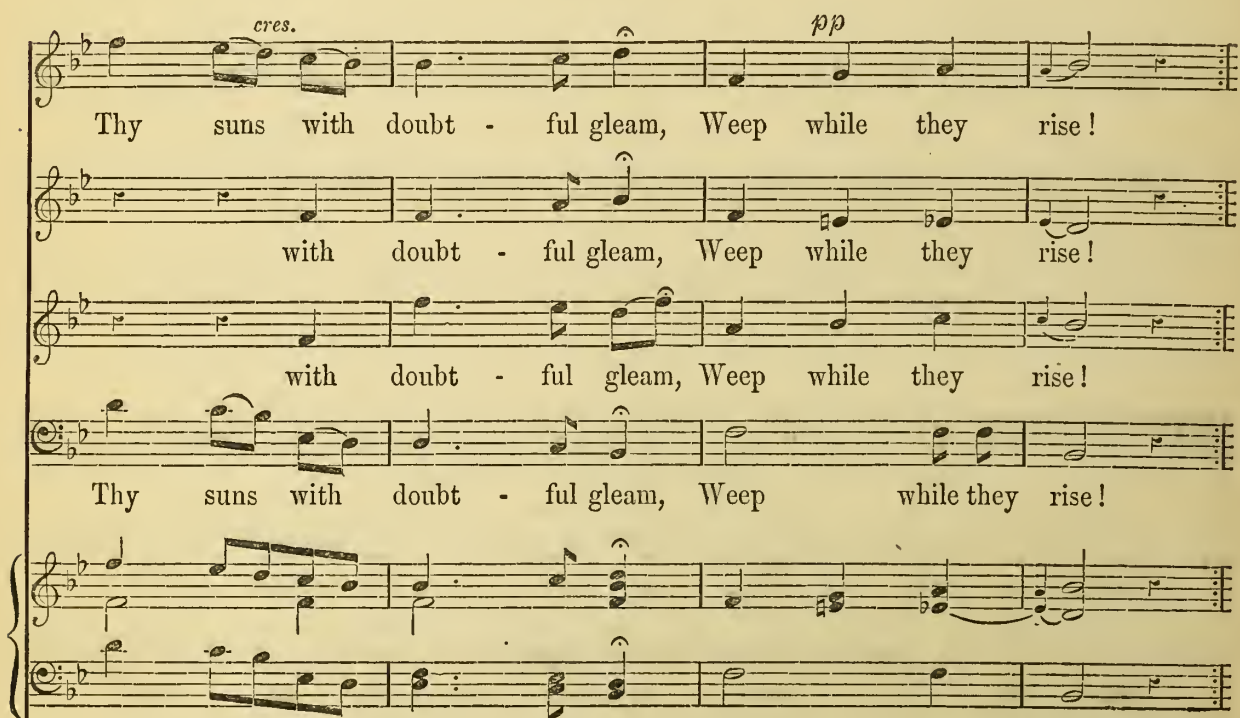
Shin - ing through sor - - row's stream, Sadd'n-ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n-ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n - ing through plea - sure's beam,
Shin - ing through sor - - row's stream, Sadd'n-ing through plea - sure's beam,



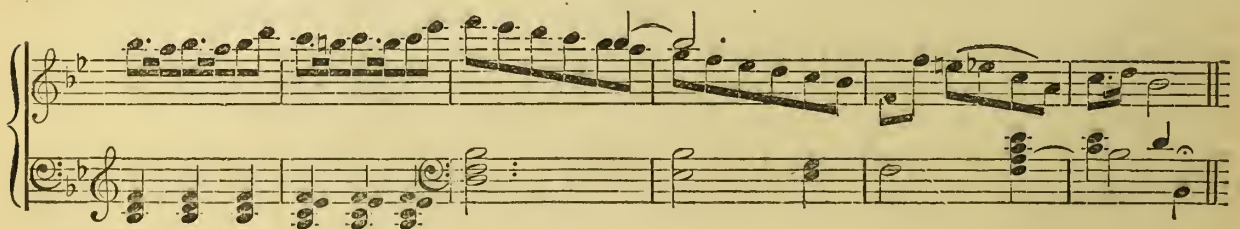
The first system of the musical score consists of four vocal staves and two piano staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff begins with a forte (*f*) dynamic and the second with a piano (*p*) dynamic. The lyrics are repeated across the four vocal staves.

cres. *pp*

Thy suns with doubt - ful gleam, Weep while they rise!
with doubt - ful gleam, Weep while they rise!
with doubt - ful gleam, Weep while they rise!
Thy suns with doubt - ful gleam, Weep while they rise!



The second system of the musical score consists of four vocal staves and two piano staves. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The music is in 4/4 time. The first vocal staff begins with a crescendo (*cres.*) and the second with a pianissimo (*pp*) dynamic. The lyrics are repeated across the four vocal staves.



The third system of the musical score consists of two piano staves. The music is in bass clef. The piano accompaniment is in 4/4 time. The music features a series of chords and a melodic line in the right hand.

p 2nd VERSE. *cres.* *p*

E - rin! thy si - lent tear ne - ver shall cease,

pp *cres.*

E - rin! thy lan - - guid smile ne'er shall in - crease,

f *p*

'Till, like the rain - bow's light, Thy va - rious tints u - nite,

cres. *f* *pp*

And form, in Hea - ven's sight, One arch of peace!

OH! BREATHE NOT HIS NAME.

(AIR—THE BROWN MAID.)

FOR ONE OR TWO VOICES.

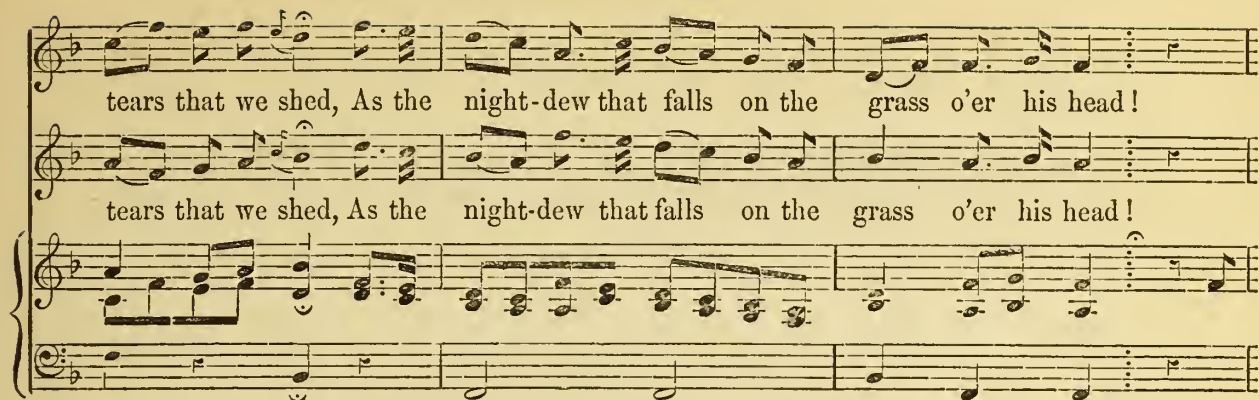
*Pensively.*PIANO-
FORTE.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a *pp* (pianissimo) dynamic, followed by a *f* (forte) dynamic, and then a *p* (piano) dynamic. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment of chords and moving lines.

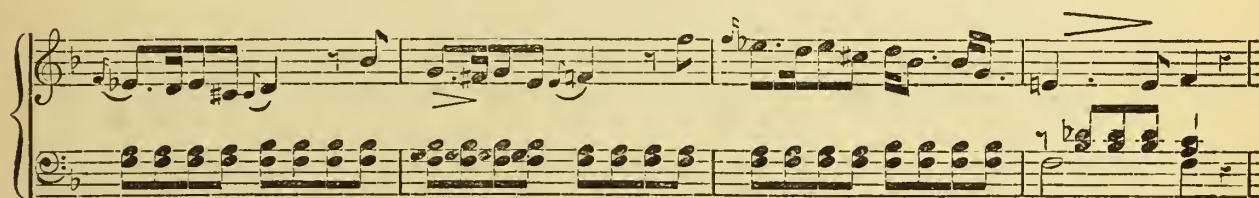
This section continues the piano accompaniment. The right staff features a *espress.* (espressivo) marking and a *cres.* (crescendo) marking. The left staff continues the harmonic support. Dynamics include *f* (forte) and *dim.* (diminuendo).

The first two staves are for the vocalists. The first staff is labeled '1st VOICE.' and the second '2nd VOICE.'. Both are in treble clef with a key signature of one flat. The tempo is marked *a tempo.* The lyrics for both voices are: 'Oh! breathe not his name—let it sleep in the shade, Where'. The piano accompaniment continues on the bottom two staves.

The second system of the vocal piece. The lyrics for both voices are: 'cold and un - ho-nour'd his re - lies are laid! Sad, si - lent, and dark, be the'. The piano accompaniment continues on the bottom two staves.



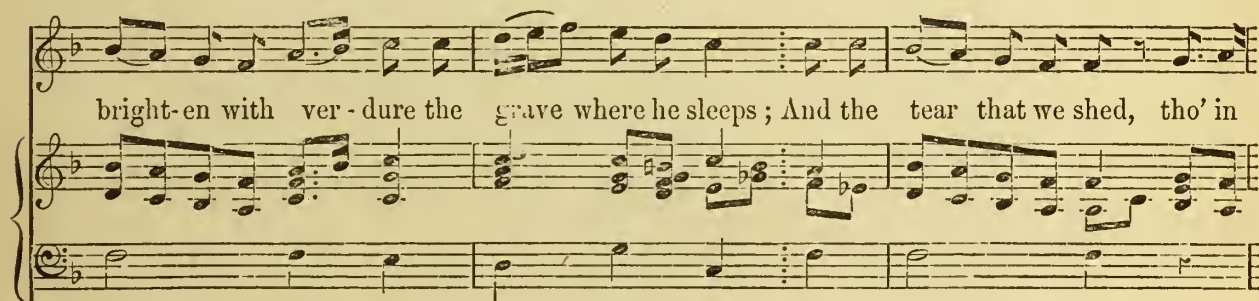
tears that we shed, As the night-dew that falls on the grass o'er his head!



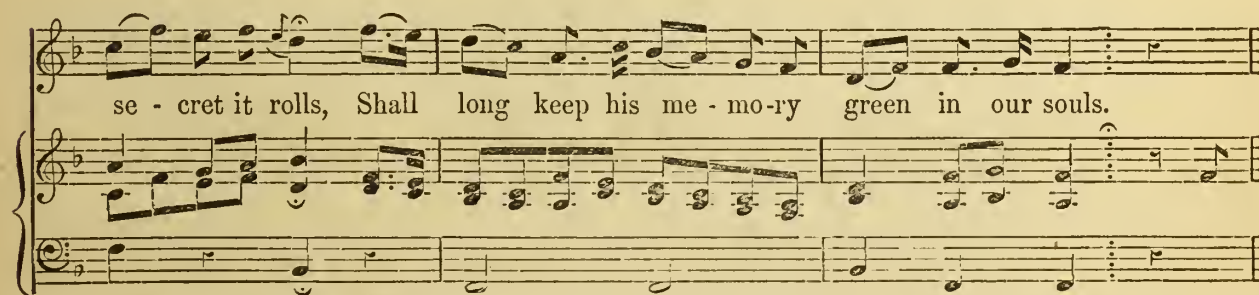
2nd VERSE.



pp But the night-dew that falls, tho' in si - lence it weeps, shall

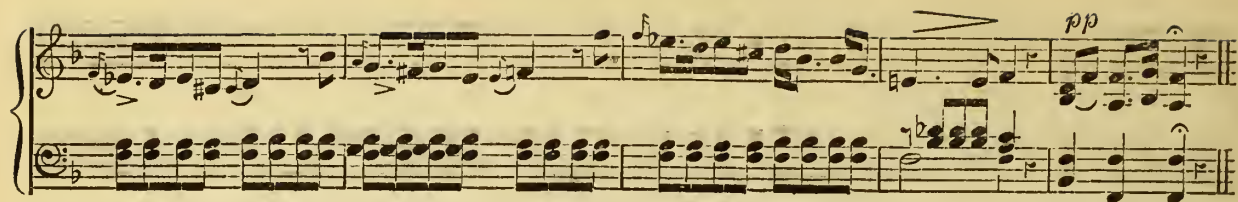


bright-en with ver - dure the grave where he sleeps; And the tear that we shed, tho' in

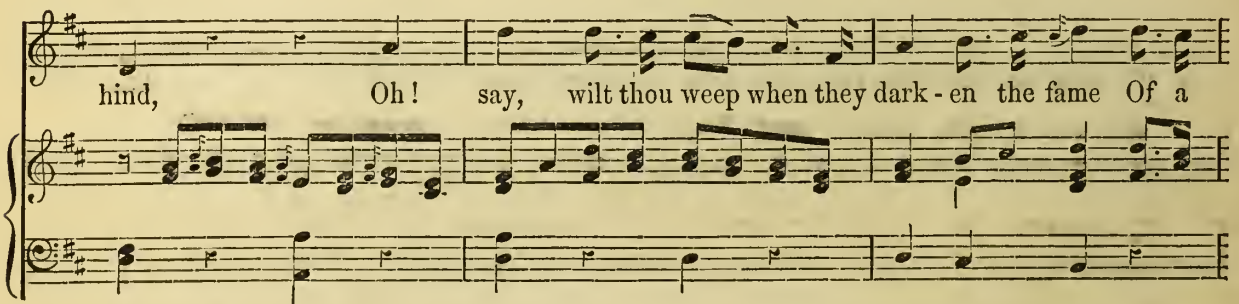
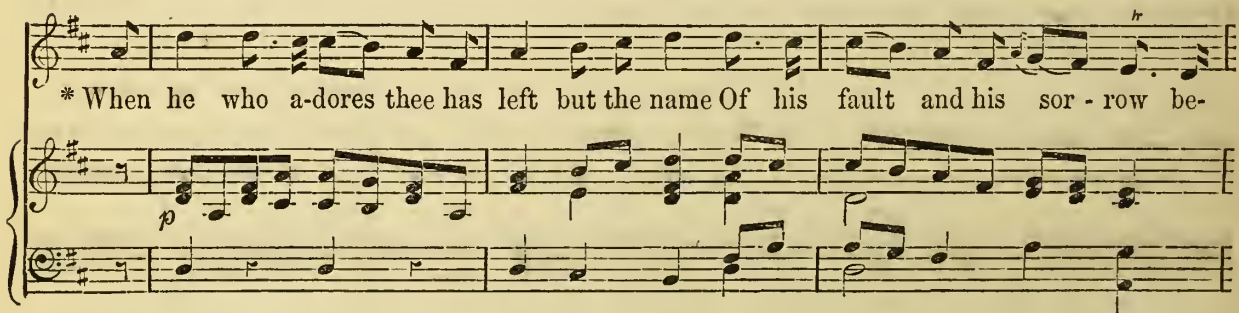
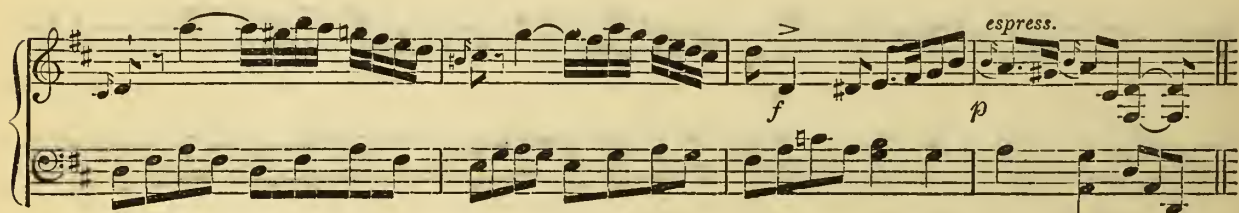
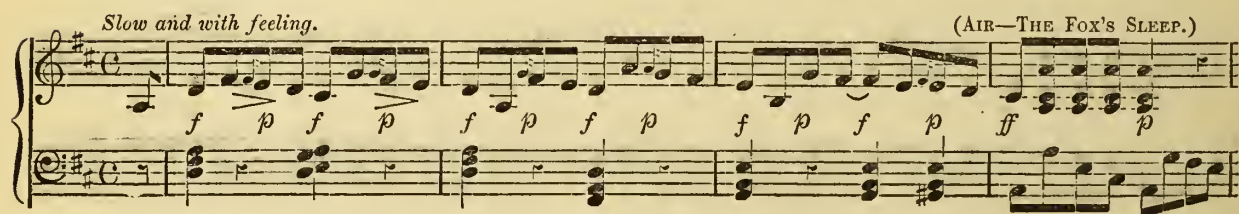


se - cret it rolls, Shall long keep his me - mo-ry green in our souls.

WHEN HE WHO ADORES THEE.



WHEN HE WHO ADORES THEE.



* These words allude to a story in an old Irish manuscript, which is too long and too melancholy to be inserted here.

espress.

life that for thee was re - sign'd? Yes, weep! and, how-e-ver my

f

foes may condemn, Thy tears shall ef-face their de - cree; For

Heav'n can witness, though guil - ty to them, I have been but too faith - ful to

thee!

cres. *p*

f

SECOND VERSE.

With thee were the dreams of my ear - li - est love, Ev' - ry thought of my rea - son was

thine :— In my last hum - ble pray'r to the Spi - rit a - bove, Thy

name shall be min - gled with mine! Oh! bless'd are the lovers and

friends who shall live The days of thy glo - ry to see; But the

next dear - est blessing that Heav'n can give, Is the pride of thus dy - ing for

thee !

f

cres.

p

This musical score is for the first system of the piece. It features a vocal line and a piano accompaniment. The vocal line begins with the word 'thee !' and is followed by a melodic phrase. The piano accompaniment consists of two staves, with the right hand playing a more active melody and the left hand providing harmonic support. Dynamic markings include *f* (forte), *cres.* (crescendo), and *p* (piano).

THE HARP THAT ONCE THROUGH TARA'S HALLS.

AIR—GRAMMACHREE.

Slow.

The Harp that once, thro' Ta - ra's halls, The soul of Mu - sic shed, Now

This musical score is for the second system, labeled 'AIR—GRAMMACHREE.' and 'Slow.' It continues the melody from the first system. The piano accompaniment is more prominent here, with the right hand playing a series of chords and the left hand providing a steady bass line. The lyrics 'The Harp that once, thro' Ta - ra's halls, The soul of Mu - sic shed, Now' are written below the vocal line.

hangs as mute on Ta - ra's walls As if that soul were fled:— So

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "hangs as mute on Ta - ra's walls As if that soul were fled:— So".

sleeps the pride of for - mer days, So glo - ry's thrill is o'er; And

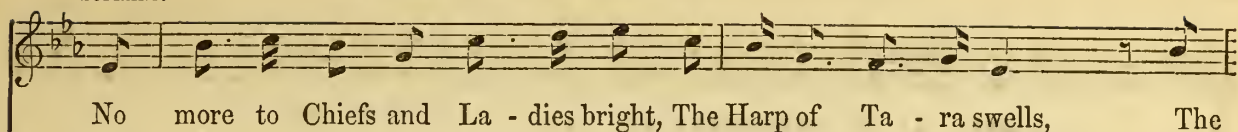
The second system of the musical score. It continues the vocal and piano parts. The lyrics are: "sleeps the pride of for - mer days, So glo - ry's thrill is o'er; And".

hearts, that once beat high for praise, Now feel that pulse no more!

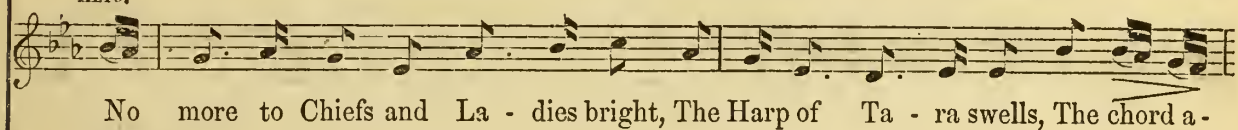
The third system of the musical score. It continues the vocal and piano parts. The lyrics are: "hearts, that once beat high for praise, Now feel that pulse no more!".

The fourth system of the musical score, which appears to be a concluding instrumental section. It features a vocal line with a final note and a piano accompaniment. The lyrics are not present in this system.

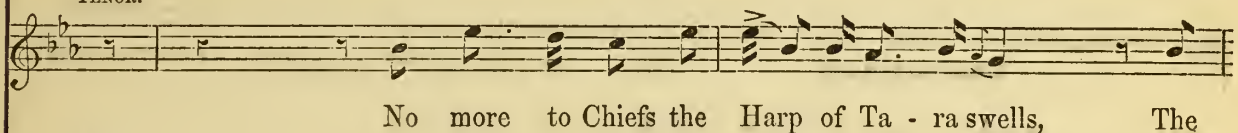
SOPRANO.



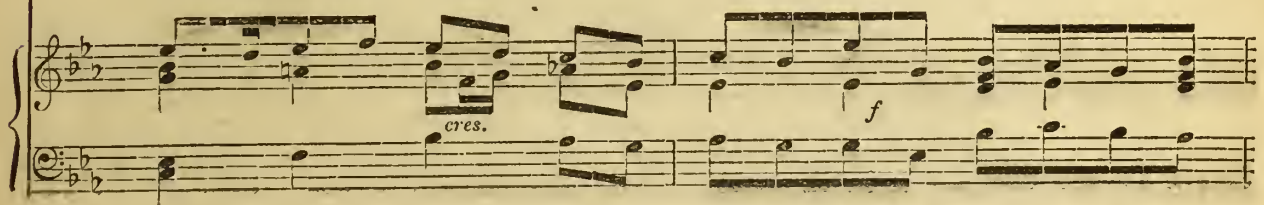
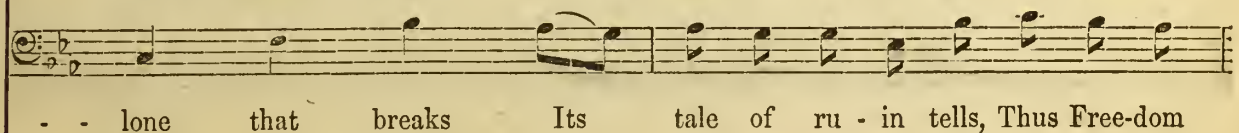
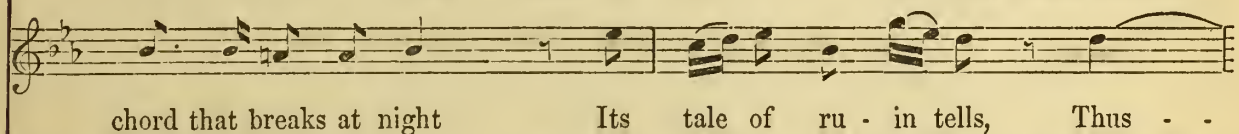
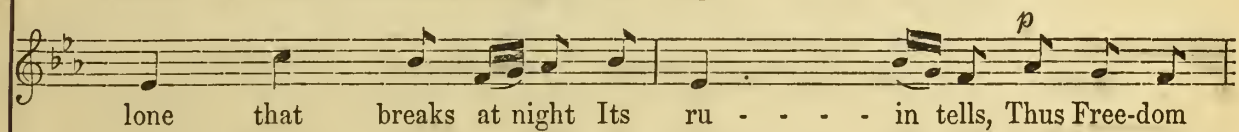
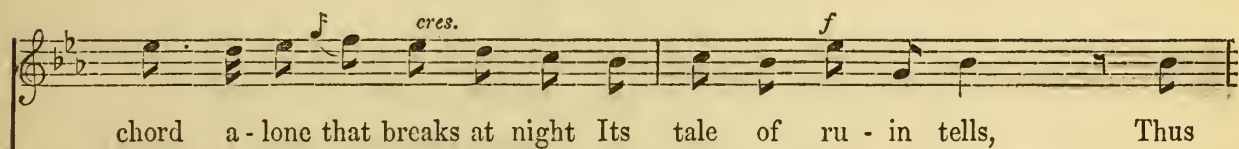
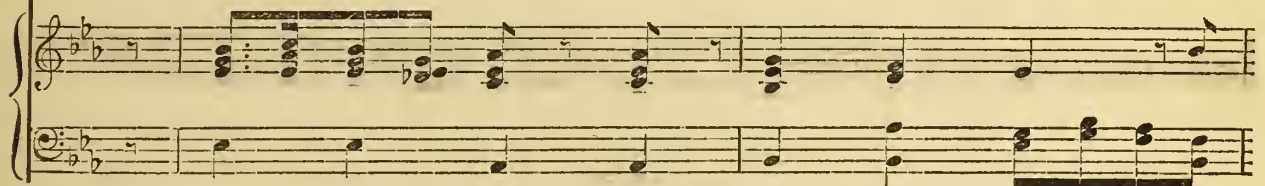
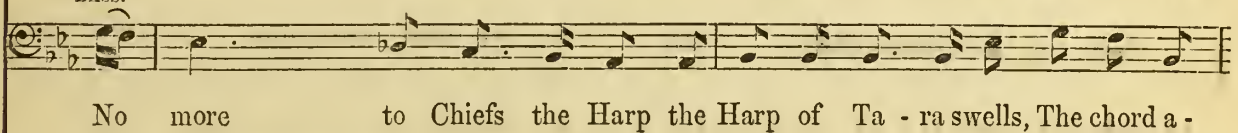
ALTO.



TENOR.



BASS.



Free-dom now so sel-dom wakes, The on-ly throb she gives, Is
 now so sel-dom wakes, The on-ly throb she gives, Is
 . . . Free-dom now The on-ly throb she gives, Is when some
 now so sel-dom wakes, The on-ly throb she gives, Is when some

f when some heart in-dig-nant breaks To show that still she lives. . .
p when some heart in-dig-nant breaks To show that still she lives. . .
 heart in-dig-nant breaks To show that still she lives. . .
 heart in-dig-nant breaks To show that still she lives. . .

FLY NOT YET.

HARMONIZED FOR TWO VOICES.

Lively.

The piano introduction consists of two staves in 6/8 time, key of D major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes.

SOPRANO.
1st
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

SOPRANO.
2nd
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

TENOR.*
2nd
VOICE.

Fly not yet 'tis just the hour When plea - sure like the

PIANO-
FORTE.

The first system of the song features three vocal parts (Soprano 1st, Soprano 2nd, and Tenor 2nd) and a piano accompaniment. The vocal parts are in D major, 6/8 time, and the piano accompaniment is in the same key and time. The lyrics are: "Fly not yet 'tis just the hour When plea - sure like the".

mid - night flow'r, That scorns the eye of vul - gar light, Be-

mid - night flow'r, That scorns the eye of vul - gar light, Be-

mid - night flow'r, That scorns the eye of vul - gar light, Be-

PIANO-
FORTE.

The second system of the song continues the vocal and piano accompaniment. The lyrics are: "mid - night flow'r, That scorns the eye of vul - gar light, Be-".

* This Part to be used if Sung by a Male Voice.

gins to bloom for sons of night, And maids who love the moon! 'Twas

gins to bloom for sons of night, And maids who love the moon! 'Twas

gins to bloom for sons of night, And maids who love the moon! 'Twas

but to bless these hours of shade That beau-ty and the moon were made; 'Tis

but to bless these hours of shade That beau-ty and the moon were made; 'Tis

but to bless these hours of shade That beau-ty and the moon were made; 'Tis

then their soft at-trac-tions glow-ing Set the tides and gob-lets flow-ing.

then their soft at-trac-tions glow-ing Set the tides and gob-lets flow-ing.

then their soft at-trac-tions glow-ing Set the tides and gob-lets flow-ing.

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a soprano 'S' marking. The lyrics are 'Oh! stay,— Oh! stay,— Joy so sel - dom weaves a chain Like'. The piano accompaniment is written on a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

this to - night, That, oh! 'tis pain To break its links so soon.

this to - night, That, oh! 'tis pain To break its links so soon.

this to - night, That, oh! 'tis pain To break its links so soon.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a mezzo-soprano 'S' marking. The lyrics are 'this to - night, That, oh! 'tis pain To break its links so soon.'. The piano accompaniment continues with the same eighth-note pattern in the right hand. There are 'tr' (trills) marked above the final notes of the vocal line in each of the three staves.

cres.

tempo.

The third system of the musical score shows the vocal line and piano accompaniment. The piano accompaniment in the right hand features a more complex, flowing eighth-note pattern. The left hand continues with a steady bass line. The lyrics are not present in this system. There is a 'cres.' (crescendo) marking in the piano part and a 'tempo.' marking in the vocal part.

SECOND VERSE.

Fly not yet; the fount that play'd, In times of old, through Ammon's shade, Tho

i - cy cold by day it ran, Yet still, like souls of mirth, be-gan To

burn when night was near; And thus should wo - men's hearts and looks At

noon be cold as win - ter-brooks, Nor kin - dle 'till the night re-turn - ing,

Brings their ge - nial hour for burn - ing, Oh! stay,— oh! stay,—

When did morn - ing ev - er break, And find such beam - ing eyes a - wake, As

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the vocal line.

those that spar - kle here! Oh! stay,— oh! stay,—

This system contains the second line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

When did morn - ing e - ver break, And find such beam - ing

This system contains the third line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

eyes a - wake, As those that spar - kle here!

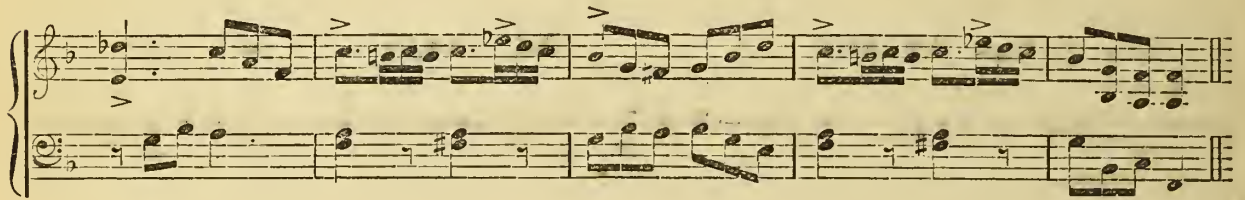
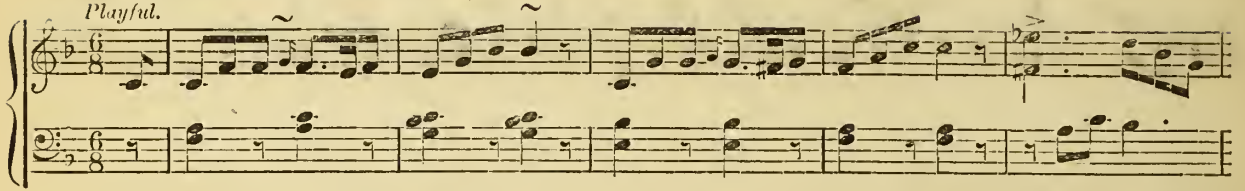
This system contains the fourth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line.

lento.

This system contains the fifth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are written below the vocal line. The tempo marking *lento.* is written above the piano part.

OH! THINK NOT MY SPIRITS ARE ALWAYS AS LIGHT.

(Air—JOHN O'REILLY THE ACTIVE.)

Playful.

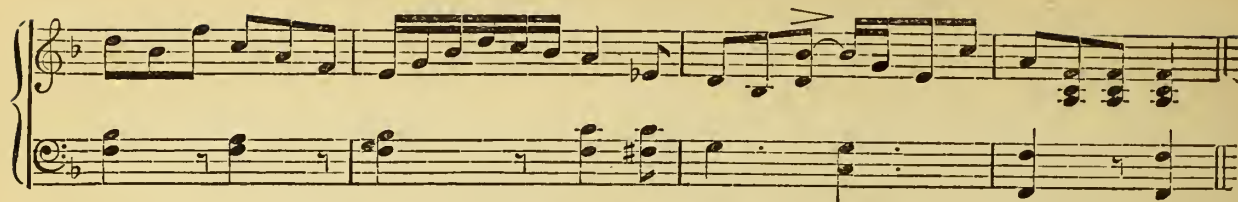
wea - ri - some hours, Which sel - dom the rose of en - joy - ment a - dorns; And the

heart that is soon - est a - wake to the flow'rs Is al - ways the first to be

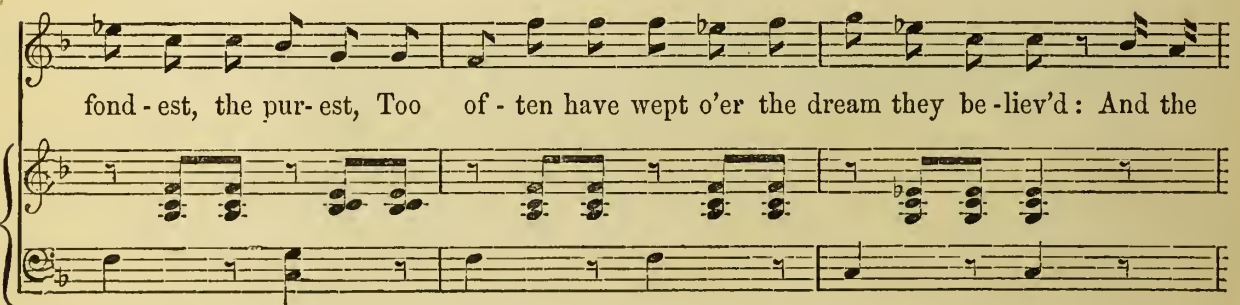
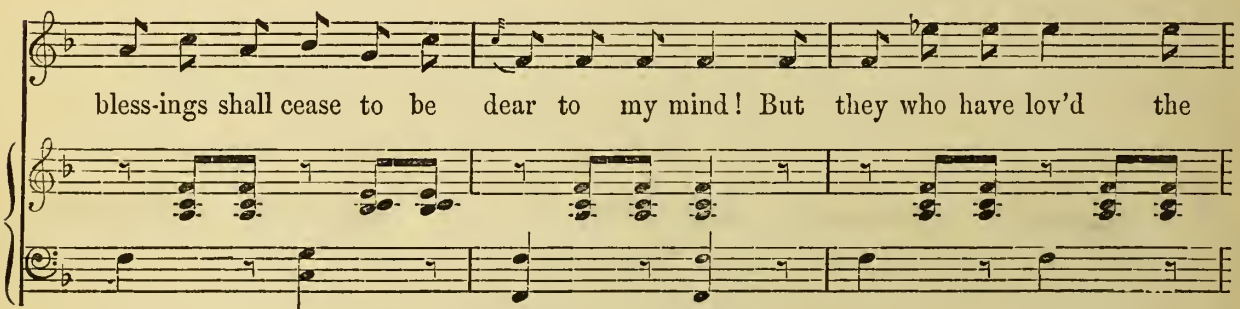
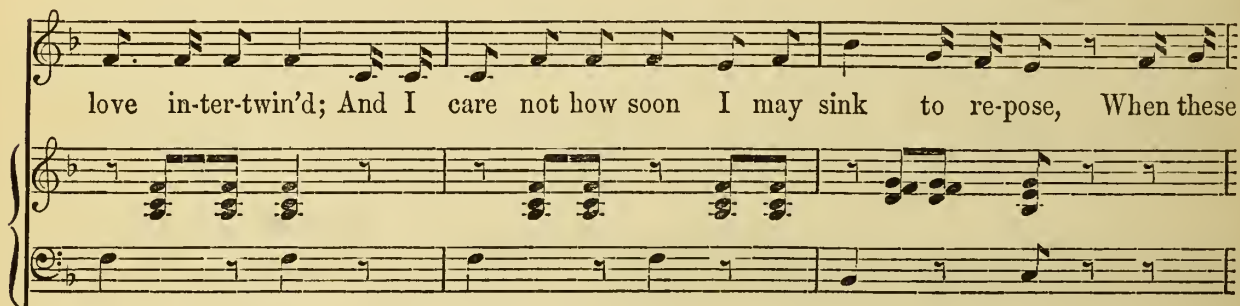
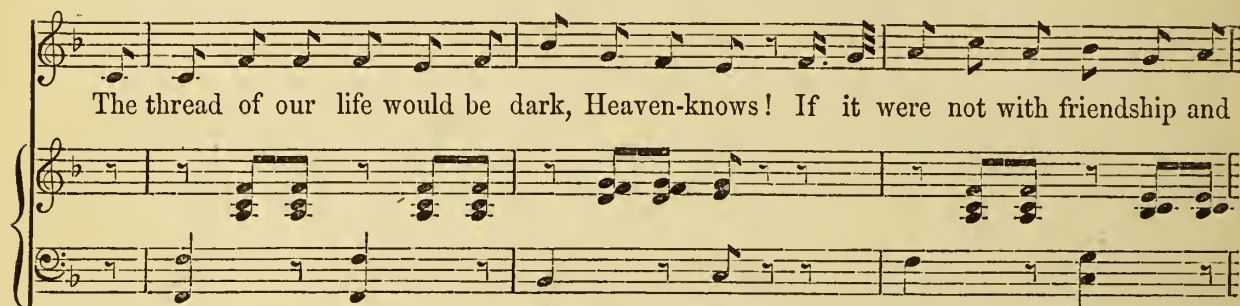
fz
touch'd by the thorns! But send round the bowl, and be happy a - while; May we

never meet worse in our pil - grimage here Than the tear that en - joy - ment can

lento. *espress.*
gild with a smile, And the smile that com - pas - sion can turn to a tear!
a tempo.



SECOND VERSE.



heart that has slum-ber'd in friend-ship se-cur-est, Is hap-py in-deed if'twas

fz
ne-ver de-ceiv'd. But send round the bowl; while a re-lic of truth Is in

man or in wo-man, this pray'r shall be mine, That the sun-shine of Love may il-

lento. *espress.*
lu-mine our youth, And the moon-light of Friendship con-sole our de-cline!

a tempo.

THO' THE LAST GLIMPSE OF ERIN.

HARMONIZED FOR FOUR VOICES.

Slow.

cres.

1st TREBLE.

2nd TREBLE.

TENOR.

BASS.

PIANO-FORTE.

Tho' the last glimpse of E - rin with sor - row I

Tho' the last glimpse of Erin with sor - row I

Tho' the last glimpse of Erin with sor - row I

Tho' the last glimpse of Erin with sor - row I

see, Yet wher-e - - ver thou art shall seem E - rin to me;

see, Yet wher-e - - ver thou art shall seem E - rin to me;

see, Yet wher-e - ver thou art shall seem E - rin to me;

see, Yetwher-e - ver thou art shall seem E - rin to me;

In ex - ile thy bo - som shall still be my home, And thine

In ex - ile thy bo-som shall still be my home, And thine

In ex - ile thy bo-som shall still be my home, And thine

In ex - ile thy bo-som shall still be my home, And thin

SECOND VERSE.

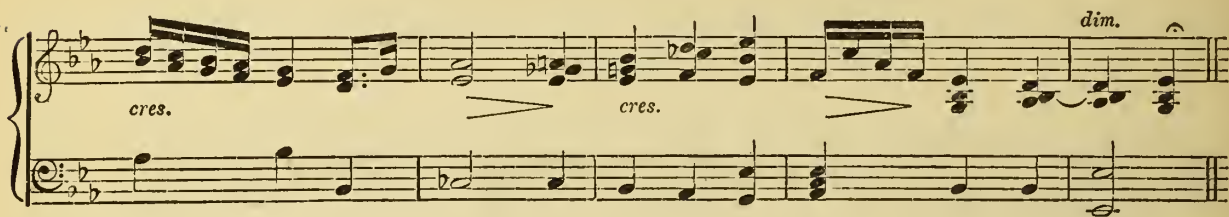
To the gloom of some de - sert, or cold rock - y

shore, Where the eye . . . of the stran - ger can haunt us no more,

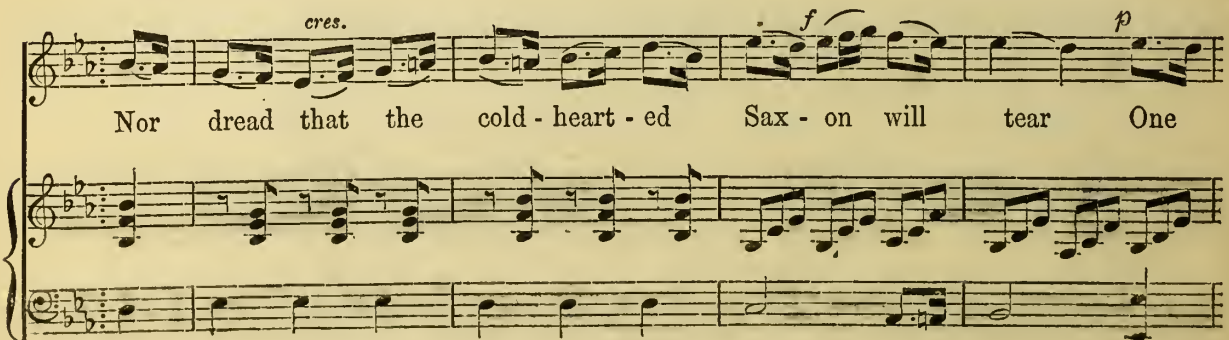
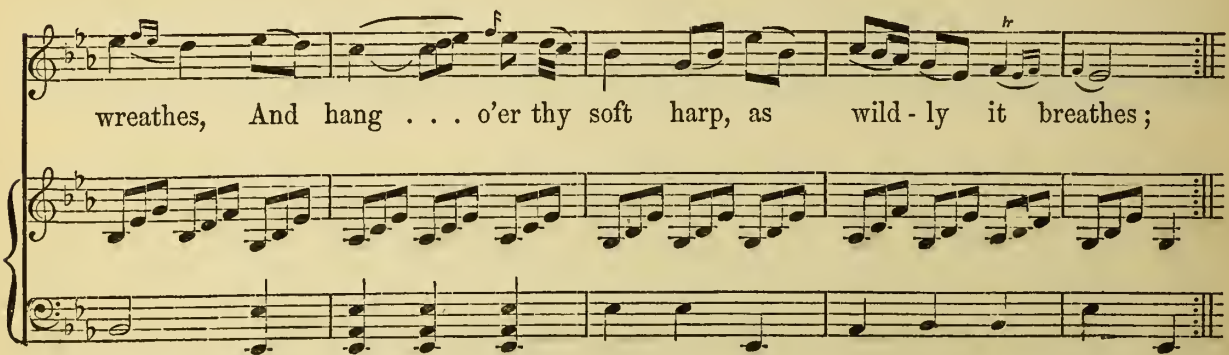
hr *cres.* *hr* *f* *p*
I will fly with my Cou - lin, and think the rough wind Less

cres. *hr*
rude than the foes we leave frown - ing be - hind:—

cres.



THIRD VERSE.



The musical score is written for voice and piano. It consists of four systems of staves. The first system includes the vocal line with lyrics and the piano accompaniment. The second and third systems continue the piano accompaniment. The fourth system concludes the piece with a *dim.* (diminuendo) marking. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

chord from that harp, or one lock from that hair.*

cres. *tr*

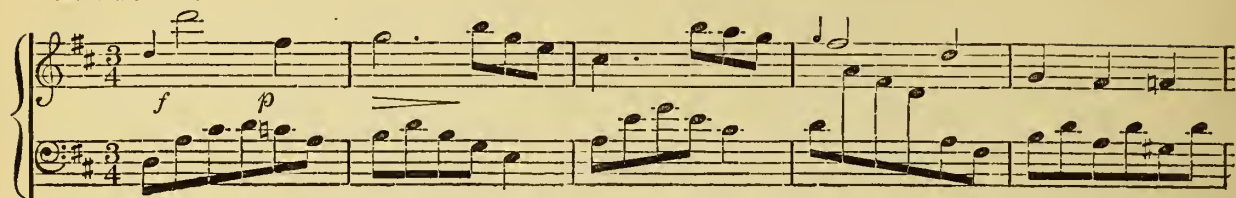
cres.

cres. *dim.*

* "In the twenty-eighth year of the reign of Henry VIII., an Act was made respecting the habits, and dress in general, of the Irish, whereby all persons were restrained from being shorn or shaven above the ears, or from wearing Glibbes, or *Coulins*, (long locks,) on their heads, or hair on the upper lip, called *Crommeal*. On this occasion a song was written by one of our bards, in which an Irish virgin is made to give the preference to her dear *Coulin* (or the youth with the flowing locks), to all strangers (by which the English were meant), or those who wore their habits. Of this song the Air alone has reached us, and is universally admired."—WALKER'S HISTORICAL MEMOIRS OF IRISH BARDS, page 134.—Mr. WALKER informs us, also, that, about the same period, there were some harsh measures taken against the Irish Minstrels.

RICH AND RARE WERE THE GEMS SHE WORE.

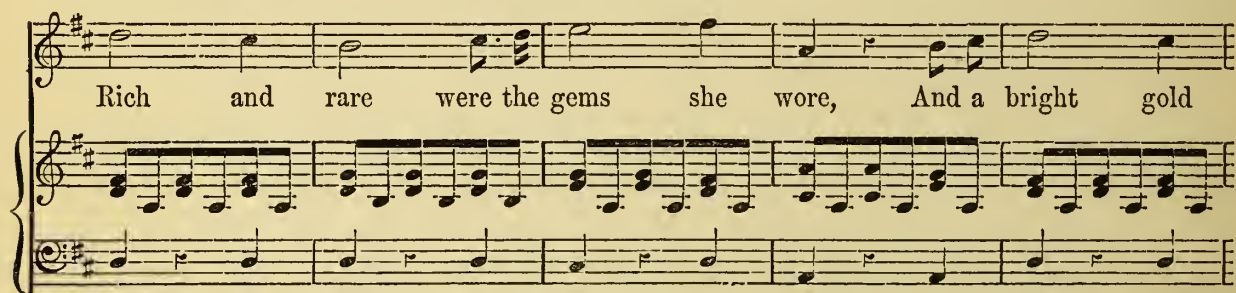
Moderate Time.



Piano introduction in D major, 3/4 time. The right hand features a melody with a fermata on the first measure, while the left hand plays a rhythmic accompaniment. Dynamics *f* and *p* are indicated.



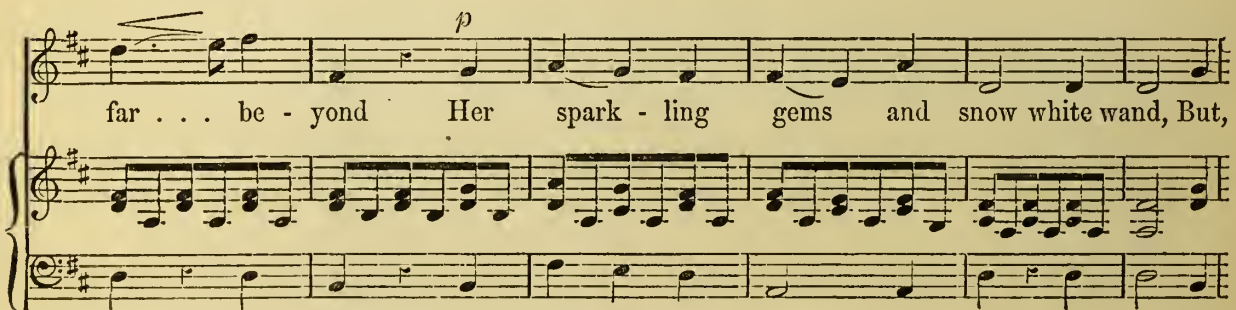
Continuation of the piano accompaniment, featuring a steady eighth-note pattern in the right hand and a more active bass line in the left hand.



Vocal entry with the lyrics "Rich and rare were the gems she wore, And a bright gold". The melody is simple and clear, with the piano accompaniment providing a harmonic support.



Repeat section with first and second endings. The lyrics are "ring on her wand she bore; bore; But, oh! her beau - ty was". The first ending leads back to the beginning of the repeat, while the second ending leads to the next section.



Final section of the piece, starting with a piano (*p*) dynamic. The lyrics are "far . . . be - yond Her spark - ling gems and snow white wand, But,". The melody is more melodic and expressive, with a gentle piano accompaniment.

oh! her beau - - ty was far be - yond Her spark - ling

gems and snow white wand.

SECOND VERSE.

"La - - dy! dost thou not fear to stray, So lone and

love - ly thro' this . . bleak way. way. Are E - rin's sons . . . so

good or so cold As not to be tempt-ed by woman or gold."Are

E - - rin's sons so good or so cold As not to be

The first system of the musical score features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'E - - rin's sons so good or so cold As not to be'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

tempt - ed by woman or gold.

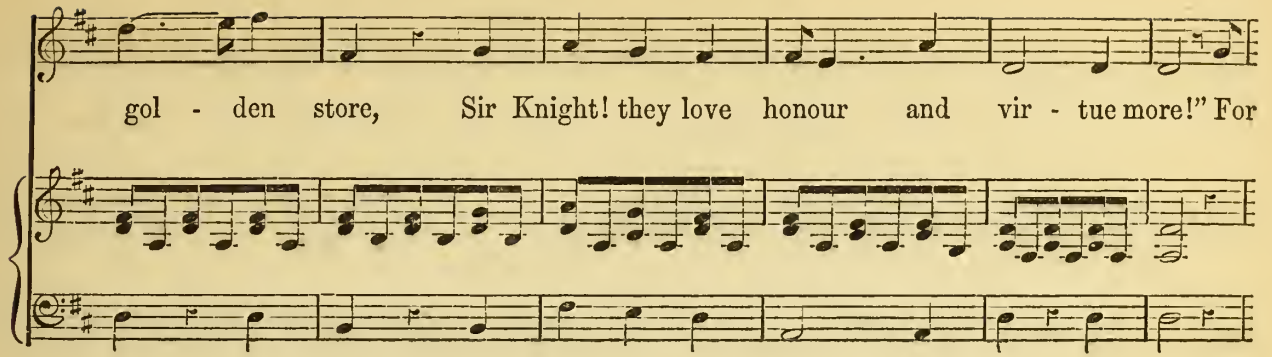
The second system continues the melody. The lyrics are 'tempt - ed by woman or gold.'. The piano accompaniment remains consistent with the first system.

THIRD VERSE. *p*
"Sir Knight! I feel not the least a - larm; No son of

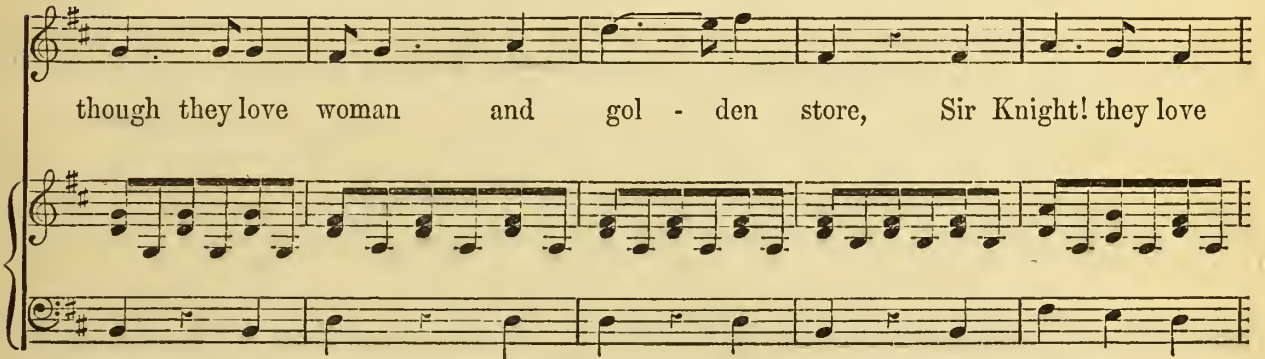
The third system is marked 'THIRD VERSE.' and begins with a piano (*p*) dynamic. The lyrics are '"Sir Knight! I feel not the least a - larm; No son of'. The piano accompaniment continues with the same eighth-note pattern.

E - rin will off-er me harm: Sir harm. For, tho' they love woman and

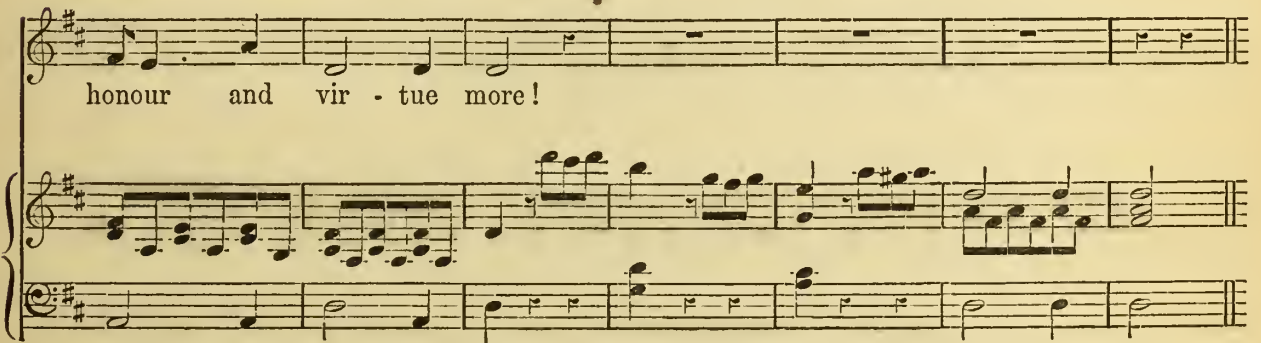
The fourth system includes a repeat sign with first and second endings. The lyrics are 'E - rin will off-er me harm: Sir harm. For, tho' they love woman and'. The piano accompaniment continues with the same eighth-note pattern.



gol - den store, Sir Knight! they love honour and vir - tue more!" For

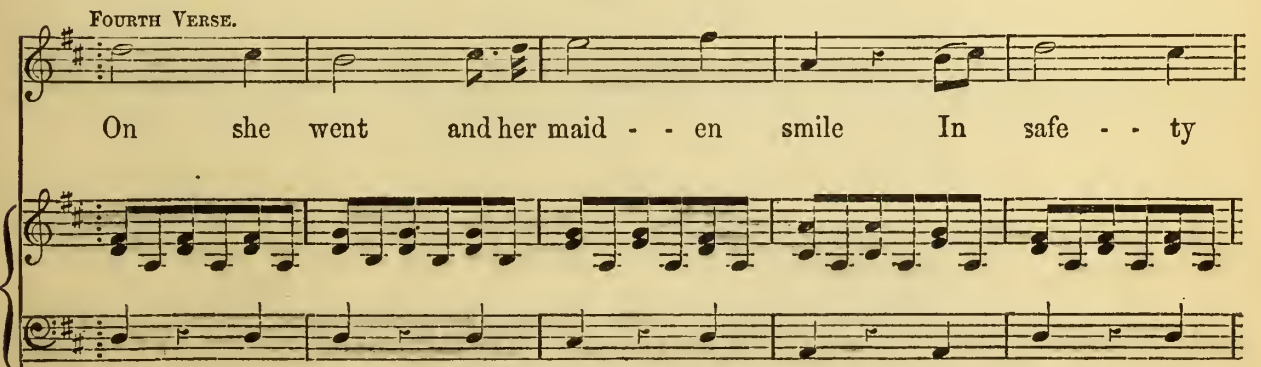


though they love woman and gol - den store, Sir Knight! they love



honour and vir - tue more!

FOURTH VERSE.



On she went and her maid - - en smile In safe - - ty

light - ed her round the green Isle; Isle; And blest for e - ver was

1st time. 2nd time.

The first system of the musical score is in G major (one sharp) and 4/4 time. It features a vocal melody with a repeat sign and two endings. The first ending leads back to the beginning of the system, and the second ending leads to the start of the second system. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

she who re - lied Up-on E - - rin's honour and E - rin's pride! And

The second system continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

blest for e - - ver was she who re - lied Up-on E - - rin's

The third system continues the vocal melody and piano accompaniment. The piano part maintains the same rhythmic pattern as the first system.

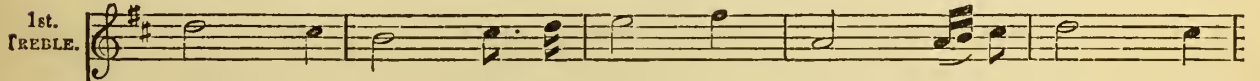
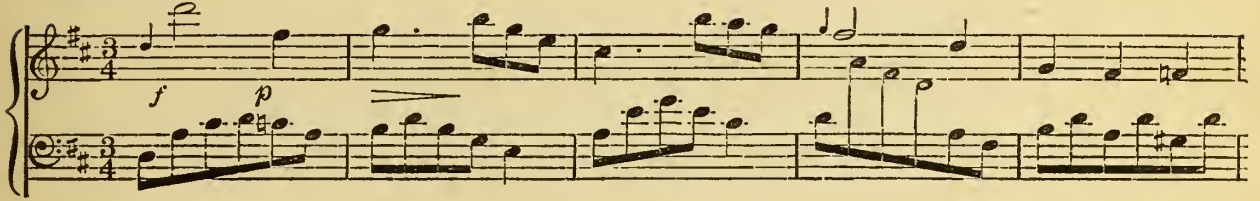
honour and E - rin's pride.

The fourth system concludes the piece. The vocal melody ends with a final note, and the piano accompaniment features a more active right hand with sixteenth-note patterns in the final measures.

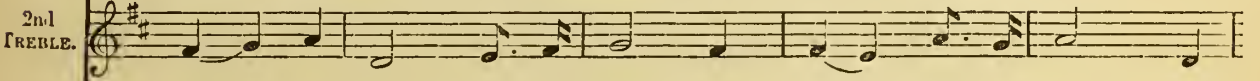
RICH AND RARE WERE THE GEMS SHE WORE.

HARMONIZED FOR FOUR VOICES.

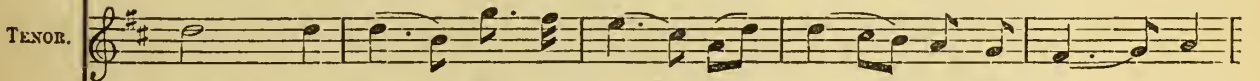
Moderate Time.



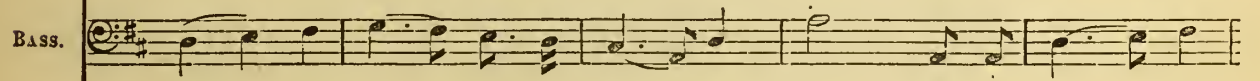
Rich and rare were the gems she wore, And a bright gold



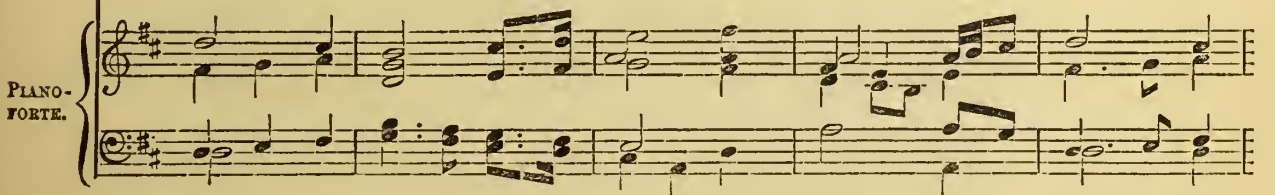
Rich and rare were the gems she wore, And a bright gold



Rich and rare were the gems she wore, And a bright gold



Rich and rare were the gems she wore, And a bright gold



ring on her wand she bore; But oh! her beau-ty was far be -

ring on her wand she bore; But oh! her beau - - ty was far be -

ring on her wand she bore; But oh! her beau-ty was far be -

ring on her wand she bore; But oh! her beau-ty was far be -

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

yond, Her spark-ling gems and snow - white wand, But, oh! her beau-ty was

f
far . . be - yond Her spark - ling gems and snow white wand.

far . . be - yond Her spark - ling gems and snow white wand.

far be - yond Her spark - ling gems and snow white wand.

far . . be - yond Her spark - ling gems and snow white wand.

far . . be - yond Her spark - ling gems and snow white wand.

cres. *p*

AS A BEAM O'ER THE FACE OF THE WATERS.

HARMONIZED FOR FOUR VOICES.

Pensively.

Sua loco. cres.

1st TREBLE.

As a beam o'er the face of the wa - ters may glow, While the

2nd TREBLE.

As a beam o'er the face of the wa - ters may glow, While the

TENOR.

As a beam o'er the face of the wa - ters may glow, While the

BASS.

As a beam o'er the face of the wa - ters may glow, While the

PIANO-FORTE.

tide runs in dark-ness and cold-ness be - low, So the cheek may be

tide runs in darkness and cold-ness be - low, So the cheek may be

tide runs in dark-ness and cold-ness be - low, So the cheek may be

tide runs in dark-ness and cold-ness be - low, So the cheek may be

ting'd with a warm sun - ny smile Though the cold heart to

ting'd with a warm sun - ny smile Though the cold heart to

ting'd with a warm sun - ny smile Though the cold heart to

ting'd with a warm sun - ny smile Though the cold heart to

espress.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

ru - in runs dark - ly the while.

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major with one flat (F major). The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *p* (piano) and *f* (forte) markings.

pp *p*

This block shows the continuation of the piano accompaniment from the first system, featuring complex chordal textures and arpeggiated figures in the right hand, with a supporting bass line.

SECOND VERSE.

One fa - - - tal Re - mem-brance, one sor - row that throws Its

The second system begins the second verse. It follows the same musical structure as the first, with four vocal staves and piano accompaniment. The lyrics are: "One fa - - - tal Re - mem-brance, one sor - row that throws Its".

bleak shade a - like o'er our joys and our woes, To which life . . . nothing

This block continues the piano accompaniment for the second verse. The lyrics are: "bleak shade a - like o'er our joys and our woes, To which life . . . nothing". The musical texture remains consistent with the first system, featuring arpeggiated chords and a steady bass line.

dark - er or . . bright - er can bring, . . For which Joy has no . .

balm, . . . and Af - flic - tion no sting:—

Oh! this thought . . in the midst of en - joy - ment will stay, Like a

THIRD VERSE.

dead leaf - less branch in the sum - mer's bright ray; The beams . . of the

dead leaf - less branch in the sum - mer's bright ray; The beams . . of the

warm Sun play . . round it in vain— It may smile in his . . .

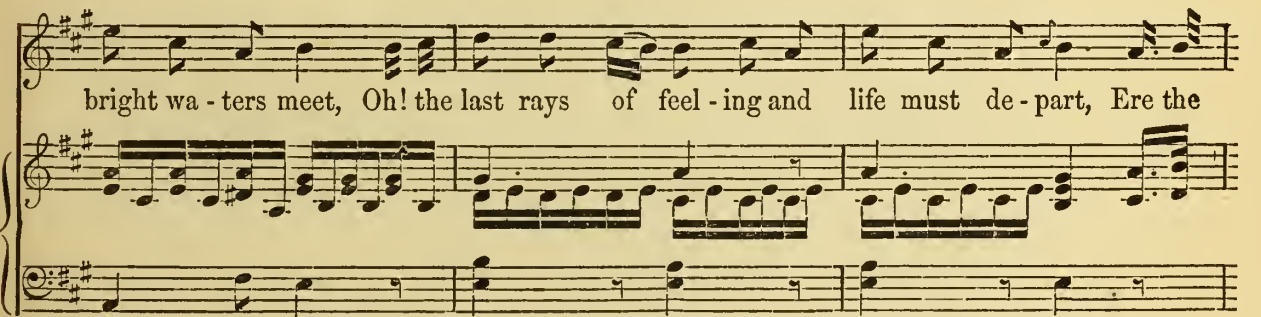
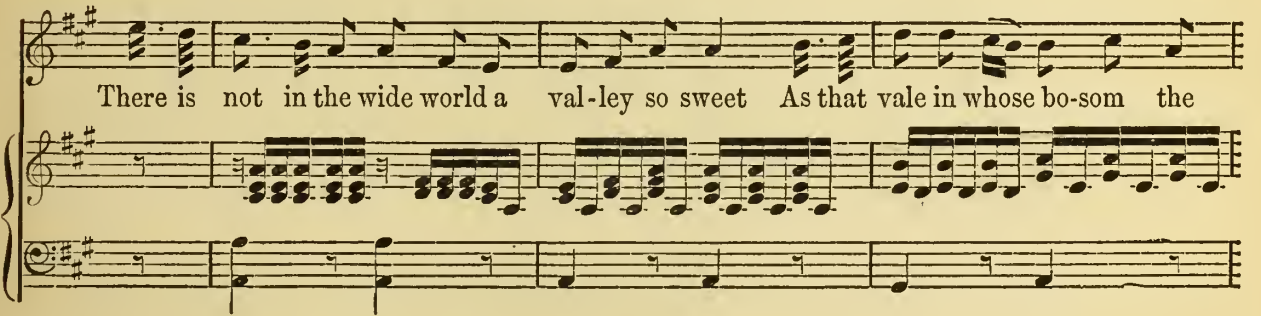
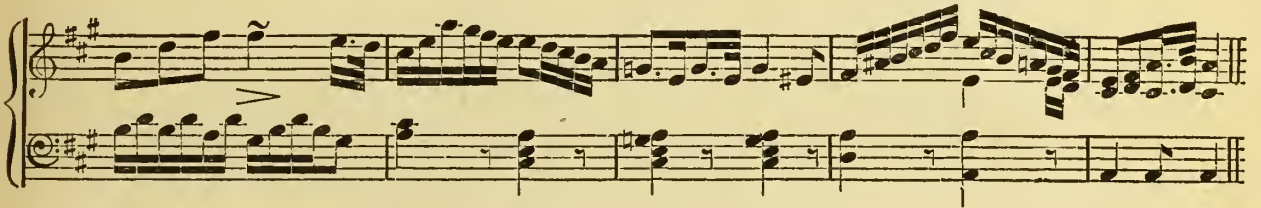
The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics are written below the vocal staff. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

light, but it blooms not a - - gain!

The second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment includes dynamic markings: *p* (piano) and *pp* (pianissimo). The system ends with a double bar line.

The third system of the musical score. It continues the vocal and piano parts. The piano accompaniment includes dynamic markings: *f* (forte), *ff* (fortissimo), *pp* (pianissimo), *p* (piano), and *pp* (pianissimo). The system ends with a double bar line.

THE MEETING OF THE WATERS.

With expression.

fade from my heart.

SECOND VERSE

Yet it *was* not that Nature had shed o'er the scene Her pur-est of crys - tal and

bright-est of green; 'Twas *not* the soft ma - gic of stream-let or hill; Oh!

no— it was something more *sentando.* *cres.* ex - qui - site still:—Oh! no— it was something more

ex-qui-site still:—

THIRD VERSE.

'Twas that friends, the belov'd of my bosom, were near, Who made ev'ry dear scene of en-

chantment more dear; And who felt how the best charms of Na - ture improve When we

see them re-flec-ted from looks that we love, When we see them re - flec-ted from

looks that we love

FOURTH VERSE.

Sweet vale of A - vo - ca! how calm could I rest In thy bo-som of shade, with the

friends I love best, Where the storms which we feel in this cold world would cease, And our

lento. *cres.*

hearts, like thy waters, be ming - led in peace! And our hearts, like thy waters, be

mingled in peace!

ST. SENANUS AND THE LADY.*

(AIR—THE BROWN THORN.)

(OH! HASTE AND LEAVE THIS SACRED ISLE.)

Moderato. staccato.

* In a metrical life of St. Senanus, which is taken from an old Kilkenny MS., and may be found among the *Acta Sanctorum Hiberniae*, we are told of his flight to the island of Scattery, and his resolution not to admit any woman of the party; he refused to receive even a sister saint, St. Cannera, whom an angel had taken to the island, for the express purpose of introducing her to him. The following was the ungracious answer of Senanus, according to his poetical biographers:—

“Cui Præsul, quid fœminis
Commune est cum monachis,
Nec te nec ullam aliam
Admittemus in insulam.”

See the ACTA SANCT. HIB., page 610.

According to Dr. Ledwich, St. Senanus was no less a personage than the River Shannon; but O'Connor and other antiquaries deny this metamorphosis indignantly.

deck, tho' dark it be, A fe-male form I see! And I have

p *cres.* *f* *tr* *lento.* *p*

sworn this sainted sod . . Shall ne'er by wo - - - man's feet be

trod!

p

THE LADY.

Oh! Fa - ther, send not hence my bark, Thro' win - try

winds and o'er bil - lows dark; I come, with hum - - ble heart, to

share Thy morn and ev' - - - ning pray'r: Nor mine the

pia.

feet, Oh! ho - ly saint, . . The bright-ness of . . thy sod to

taint.

TRIO.

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

The La - dy's pray'r Se - na - nus spurn'd, The wind blew

fresh, and the bark re - turn'd: But legends hint that had the

fresh, and the bark re - turn'd: But legends hint that had the

fresh, and the bark re - turn'd: But legends hint that had the

cres. *f* *lento.* *p*

maid 'Till morning's light . . . de - lay'd, And giv'n the Saint one ro - sy

maid 'Till morning's light . . . de - lay'd, And giv'n the Saint one ro - sy

maid 'Till morning's light de - lay'd, And giv'n the Saint one ro - sy

lento.

smile, She ne'er had left his lone - ly isle, . And giv'n the

smile, She ne'er had left his lone - ly isle, . And giv'n the

smile, She ne'er had left - his lone - ly isle, . And giv'n the

saint . one ro-sy smile, She ne'er had left . . his lone-ly isle.

saint - one ro-sy smile, She ne'er had left . . his lone-ly isle.

saint . one ro-sy smile, She ne'er had left . . his lone-ly isle.

HOW DEAR TO ME THE HOUR WHEN DAYLIGHT DIES.

(AIR—THE TWISTING OF THE ROPE.*)

Slow, and to be played very smoothly.

How

* I had not sufficiently considered the structure of this delightful air when I formerly asserted that it was too wild for words of a regular metre.

dear to me the hour when day - light dies, And sunbeams melt a - long the

The first system of the musical score. The vocal line is in G major, 4/4 time, with lyrics 'dear to me the hour when day - light dies, And sunbeams melt a - long the'. The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line.

si - lent sea, For then sweet dreams of o - ther days . . a - rise, And

The second system of the musical score. The vocal line continues with 'si - lent sea, For then sweet dreams of o - ther days . . a - rise, And'. The piano accompaniment features more active figures in both hands, including some triplets in the right hand.

Mem'-ry breathes her ves - per sigh to thee, For then sweet dreams of o - ther

The third system of the musical score. The vocal line continues with 'Mem'-ry breathes her ves - per sigh to thee, For then sweet dreams of o - ther'. The piano accompaniment continues with similar harmonic support.

days . . a - rise, And Mem'-ry breathes her ves - per sigh . . to thee.

The fourth system of the musical score. The vocal line concludes with 'days . . a - rise, And Mem'-ry breathes her ves - per sigh . . to thee.' The piano accompaniment includes a triplet figure in the right hand. The system ends with a 3/4 time signature change.

p

The fifth system of the musical score, which is a piano solo. It begins with a piano (*p*) dynamic marking. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The system concludes with a final chord.

And, as I watch the line of light that plays A - long the smooth wave tow'rd the

burn - ing west, I long to tread that gold - en path . . . of rays, And

lento.
think't would lead to some bright isle of rest, I long to tread that gold - en

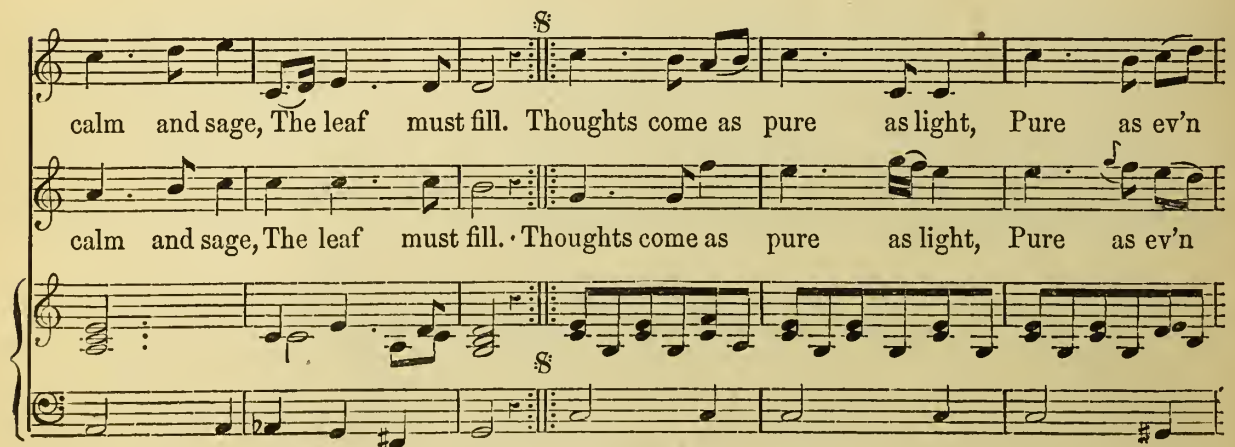
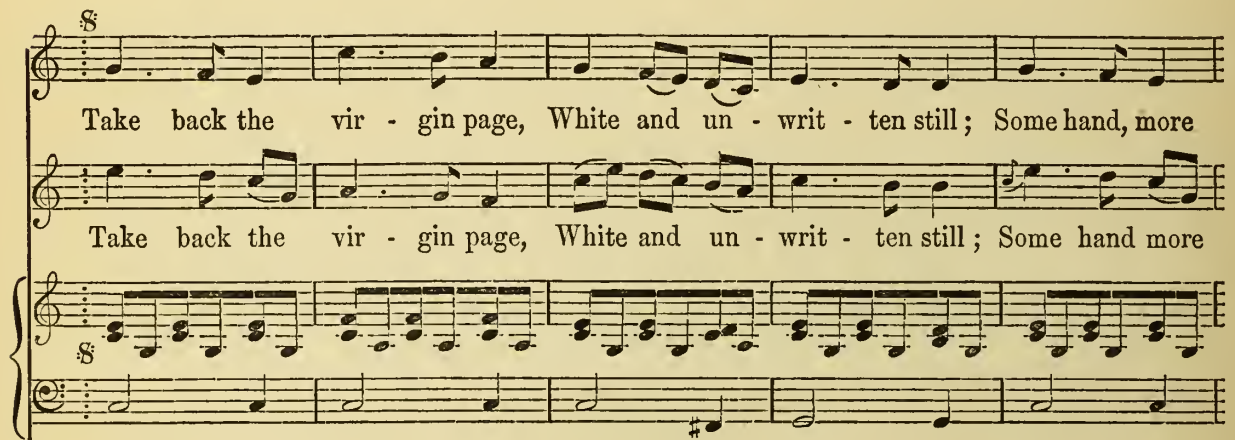
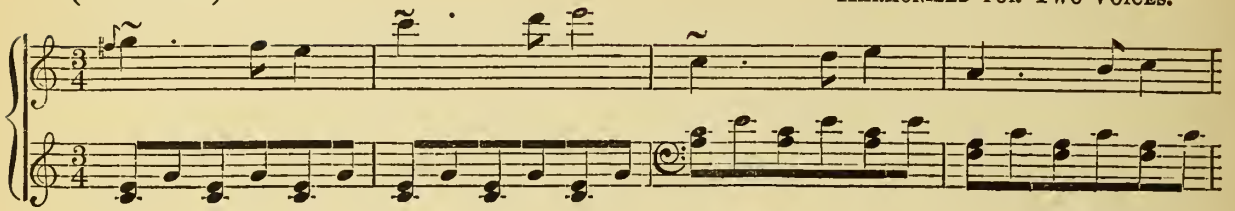
path . of rays, And think t'would lead to some bright isle . . of rest.

p

TAKE BACK THE VIRGIN PAGE.*

(AIR—DERMOT.)

HARMONIZED FOR TWO VOICES.



* Written on returning a blank book.

1st time. 2nd time.

you require; But oh! each word I write Love turns to fire. fire.

you require; But oh! each word I write Love turns to fire. fire.

§ SECOND VERSE.

Yet let me keep the book; Oft shall my heart re-new, When on its

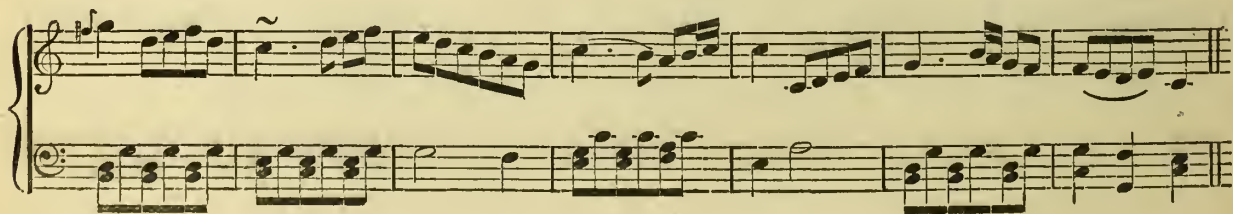
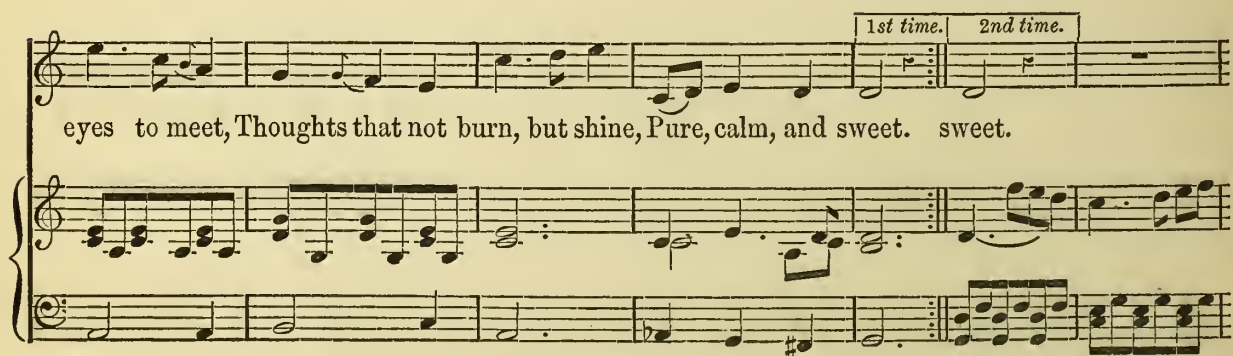
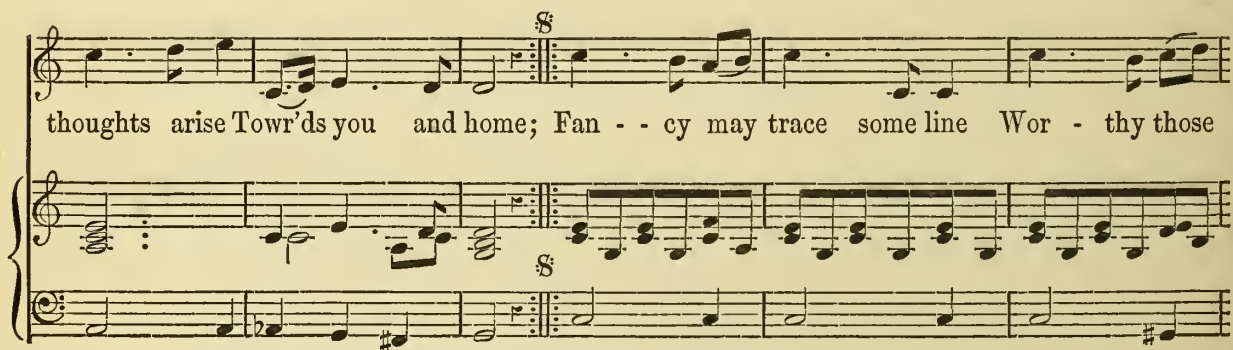
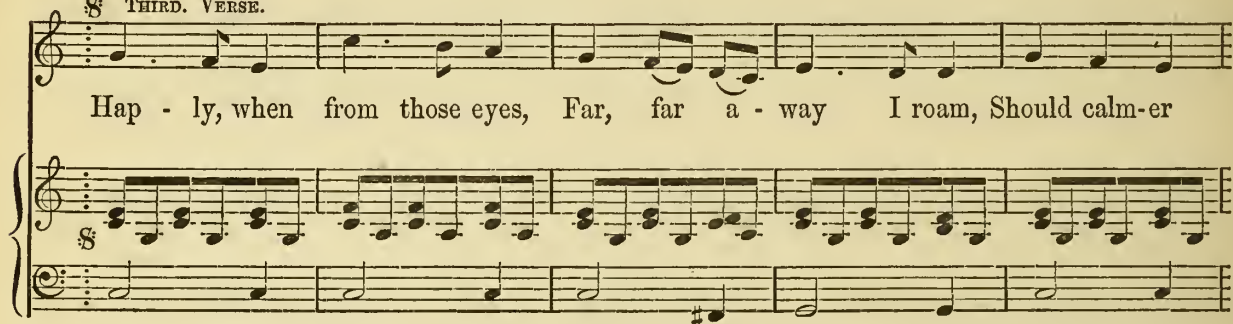
§ leaves I look, Dear thoughts of you. Like you it's fair and bright, like you, too

1st time. 2nd time.

bright and fair To let wild pas-sion write one wrong wish there. there.



§ THIRD. VERSE.



§ FOURTH VERSE.

And as, o'er o - cean far, Sea - men their re - cords keep, Led by some

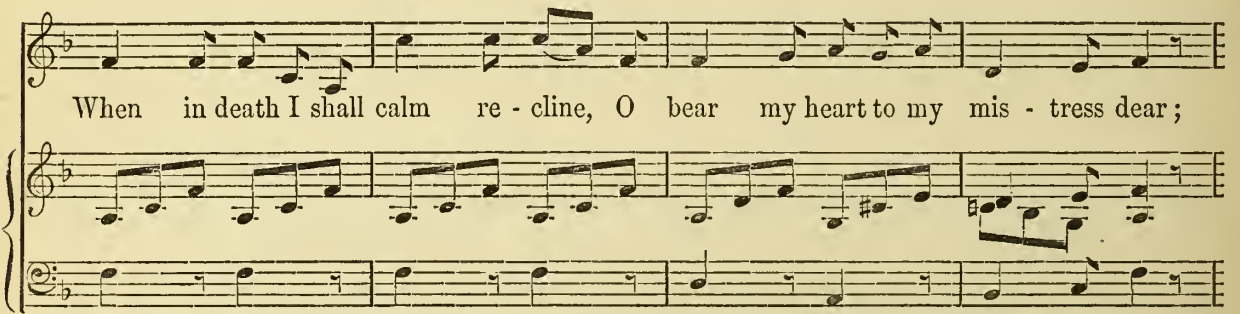
hid - den star Thro' the cold deep; So may the words I write Tell thro' what

storms I stray—*You* still the un - seen light, Gui - ding my way. way.

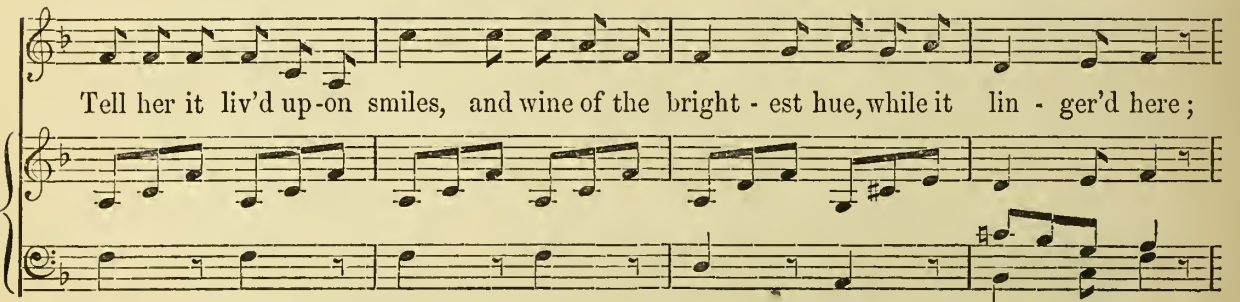
WHEN IN DEATH I SHALL CALM RECLINE.

UNKNOWN.)

(THE LEGACY.)

With feeling and gaiety.

When in death I shall calm re - cline, O bear my heart to my mis - tress dear ;



Tell her it liv'd up-on smiles, and wine of the bright - est hue, while it lin - ger'd here ;



Bid her not shed one tear of sor - row, To sul - ly a heart so

brilliant and light; But bal - my drops of the red grape bor - row, To

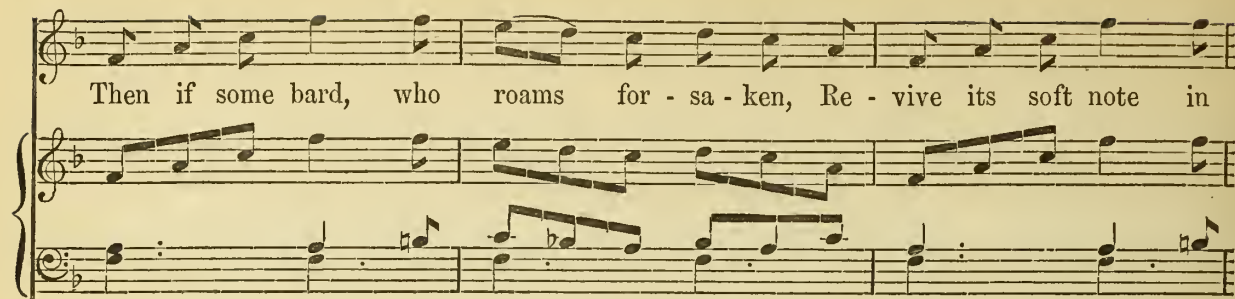
bathe the rel - ic from morn till night.

SECOND VERSE.

When the light of my song is o'er, Then take my harp to your an - cient hall;

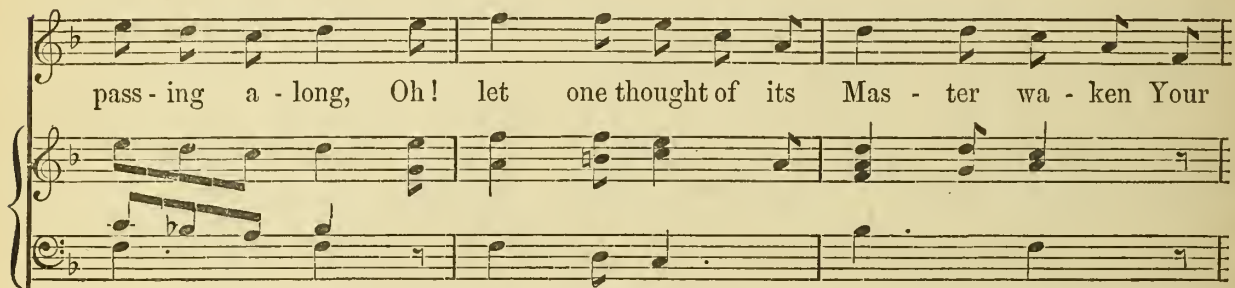
Hang it up at that friend - ly door Where wea - ry tra-vel-lers love to call.*

* "In every house was one or two harps, free to all travellers, who were the more caressed, the more they excelled in music."
O'HALLORAN.



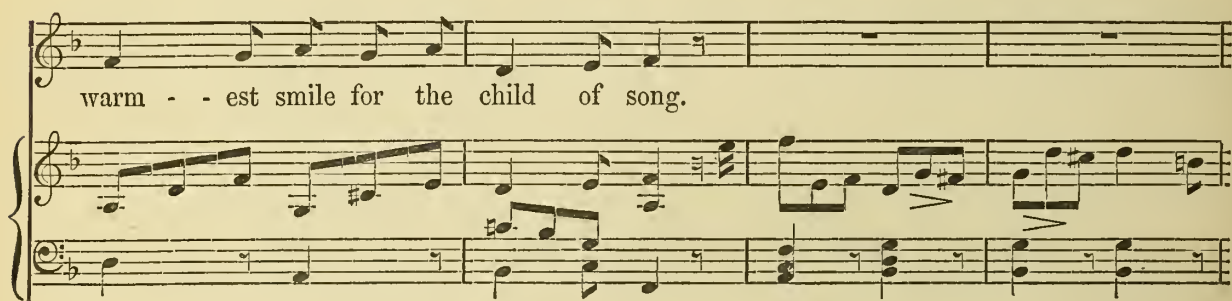
Then if some bard, who roams for - sa - ken, Re - vive its soft note in

The first system of the musical score, featuring a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a right hand with eighth notes and a left hand with chords.



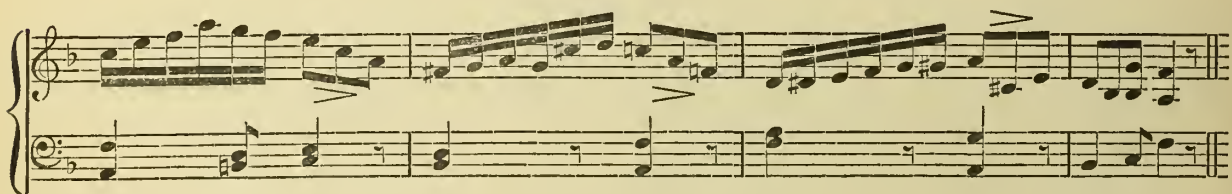
pass - ing a - long, Oh! let one thought of its Mas - ter wa - ken Your

The second system of the musical score. The vocal line continues with a half note D5, followed by quarter notes E5, F5, and G5. The piano accompaniment continues with similar rhythmic patterns.



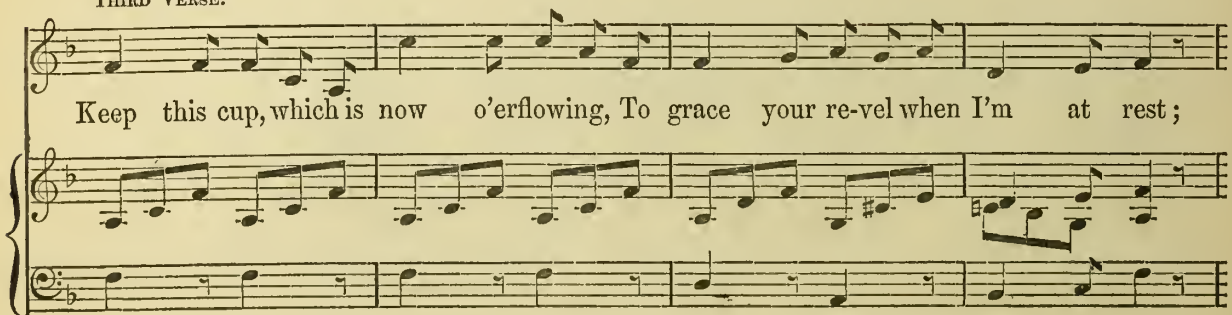
warm - - est smile for the child of song.

The third system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active right hand with eighth and sixteenth notes.



The fourth system of the musical score, continuing the piano accompaniment with a melodic line in the right hand and chords in the left hand.

THIRD VERSE.



Keep this cup, which is now o'erflowing, To grace your re-vel when I'm at rest;

The musical notation for the third verse, starting with a new system. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with a steady rhythm.

Ne-ver, Oh! never its balm bestowing On lips that beauty hath sel - dom blest.

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ne-ver, Oh! never its balm bestowing On lips that beauty hath sel - dom blest."

But when some warm de - vo - - ted lo - ver, To her he a - dores shall

The second system continues the melody and accompaniment. The lyrics are: "But when some warm de - vo - - ted lo - ver, To her he a - dores shall".

bathe its brim, Oh! then my spi - rit a - round shall ho - ver, And

The third system continues the melody and accompaniment. The lyrics are: "bathe its brim, Oh! then my spi - rit a - round shall ho - ver, And".

hal - low each drop that foams for him.

The fourth system continues the melody and accompaniment. The lyrics are: "hal - low each drop that foams for him."

The fifth system concludes the piece with a final vocal phrase and piano accompaniment. The lyrics are: "hal - low each drop that foams for him."

THE DIRGE.—HOW OFT HAS THE BANSHEE CRIED.

AIR—THE DEAR BLACK MAID.

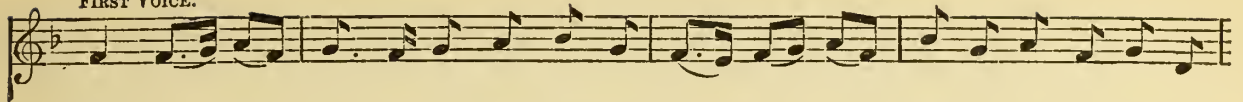
HARMONIZED FOR FOUR VOICES.

Slow and with solemnity.

How oft' has the Ban - shee cried, How oft' has Death un - tied

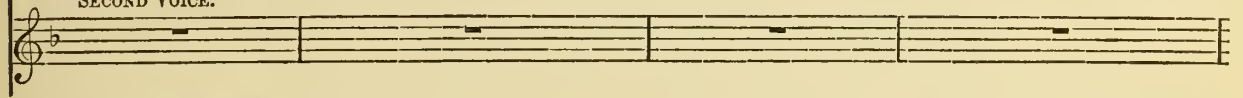
Bright links that glo - - ry wove, Sweet bonds en - twin'd by love!

FIRST VOICE.

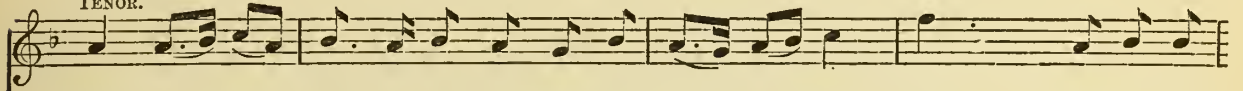


Peace to each man - ly soul that sleep-eth, Rest to each faith-ful eye that weepeth,

SECOND VOICE.

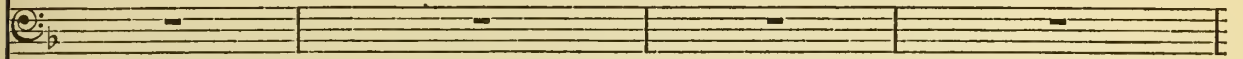


TENOR.

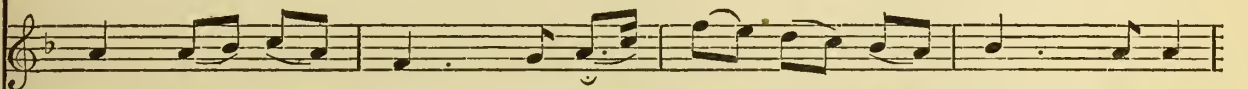
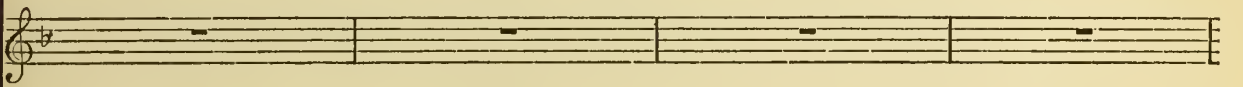


Peace to the man - ly soul that sleep-eth, Rest to each eye that weepeth

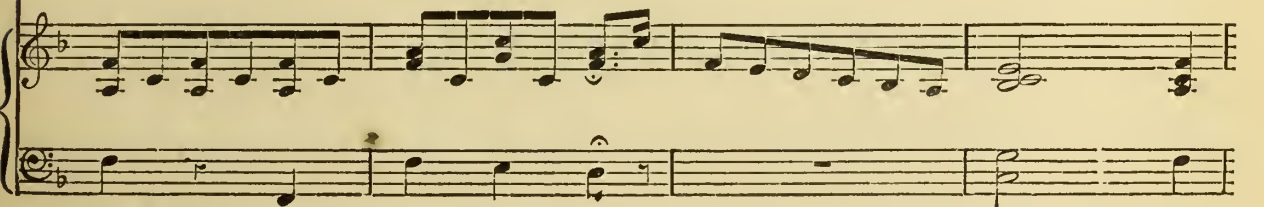
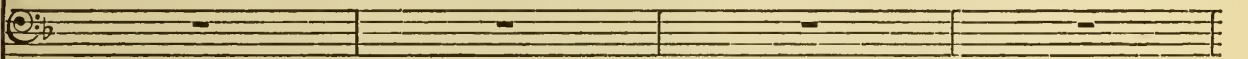
BASS.



Long may the fair and brave Sigh o'er the He - ro's grave,



Long may the fair and brave Sigh o'er the He - ro's grave,



p

Peace to each man - ly Soul that sleepeth, Rest to each faithful eye that weepeth!

Peace to each Soul that sleepeth, Rest to each eye that weepeth!

Peace to each man - ly Soul that sleepeth, Rest to each eye that weepeth!

Peace, peace, Rest to each eye . . . that weepeth!

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh o'er the He - ro's grave.

Long may the fair and brave Sigh . . . o'er the He - ro's grave.

dim.

p

dim.

p

SECOND VERSE.

We're fall'n up - on gloo - my days,^a Star af - ter star de - cays,

Ev' - ry bright name, that shed Light o'er the land is fled.

p
* Dark falls the tear of him who mourneth, Lost joy or hope that ne'er re-turn-eth,

cres. *p*
But bright - ly flows the tear Wept o'er a He - ro's bier!

dim. *pp*
p

^a I have endeavoured here, without losing that Irish character, which it is my object to preserve throughout this work, to allude to the sad and ominous fatality, by which England has been deprived of so many great and good men, at a moment when she most requires all the aids of talent and integrity.

* For the harmonization see First Verse.

THIRD VERSE.

Oh! quench'd are our bea - con lights, Thou^b of the . . hun - dred fights!

Thou on whose burn - - ing tongue Truth, peace, and free - dom hung![°]

p * Both mute—but long as va - lour shin - eth. Or mer - cy's soul at war re - pi - neth,

cres. *p* So long shall E - rin's pride Tell how they liv'd and died!

dim. *pp*

^b This designation, which has been before applied to Lord Nelson, is the title given to a celebrated Irish Hero, in a Poem by O'Grive, the bard of O'Niel, which is quoted in the "Philosophical Survey in the South of Ireland," page 433. "Con of the hundred Fights, sleep in thy grass-grown tomb, and upbraid not our defeats with thy victories."

[°] "Fox, Romanorum ultimus."

* For the harmonization see First Verse.

WE MAY ROAM THROUGH THIS WORLD.

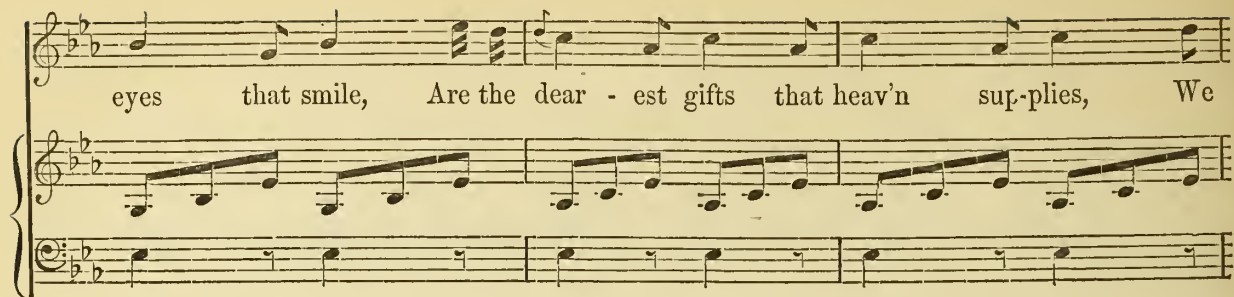
(AIR—GARYONE.)

Merrily.

We may roam thro' this world, like a child at a feast, Who but sips of a sweet, and then

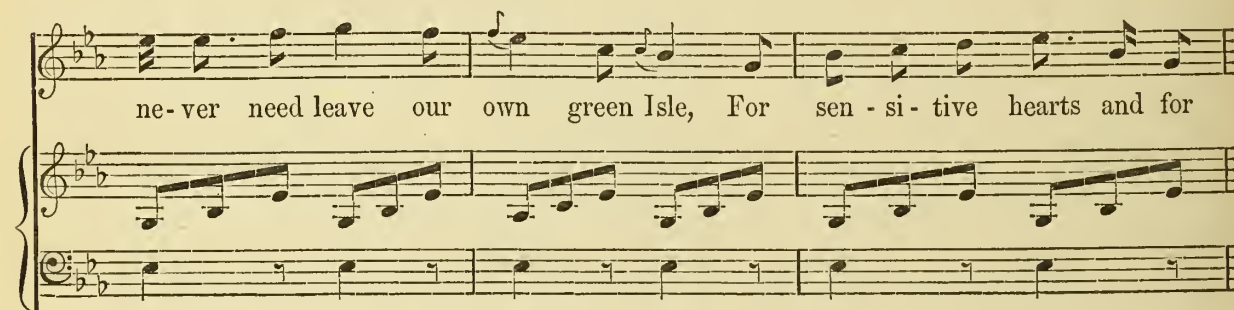
flies to the rest, And, when pleasure be-gins to grow dull in the east, We may

or - der our wings and be off to the west; But if hearts that feel, and



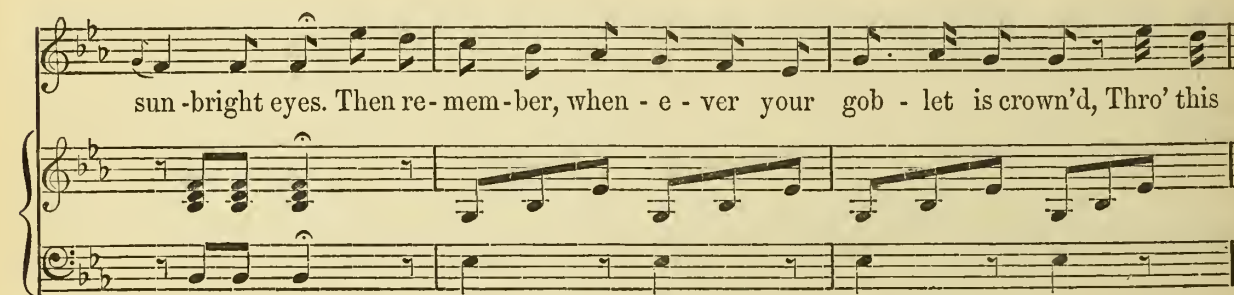
eyes that smile, Are the dear - est gifts that heav'n sup-plies, We

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The lyrics are: "eyes that smile, Are the dear - est gifts that heav'n sup-plies, We".



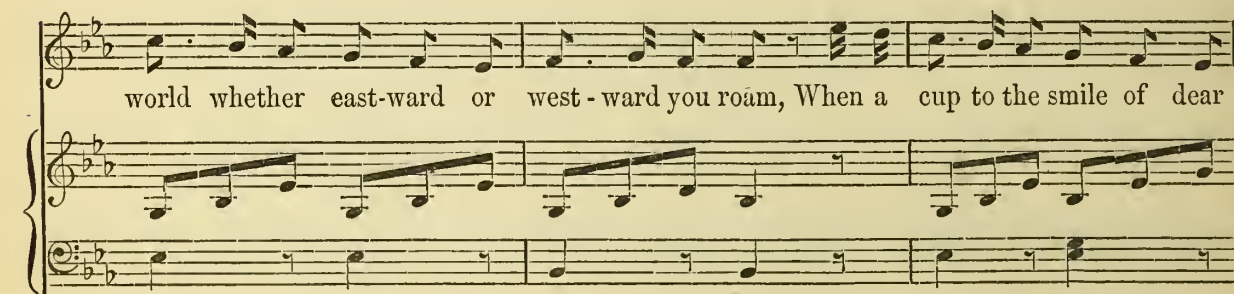
ne-ver need leave our own green Isle, For sen - si - tive hearts and for

The second system continues the melody and accompaniment. The lyrics are: "ne-ver need leave our own green Isle, For sen - si - tive hearts and for".



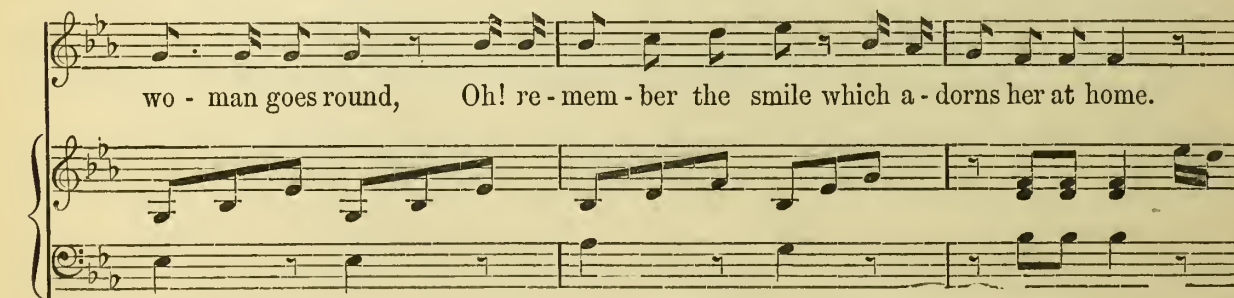
sun-bright eyes. Then re-mem-ber, when - e - ver your gob - let is crown'd, Thro' this

The third system continues the melody and accompaniment. The lyrics are: "sun-bright eyes. Then re-mem-ber, when - e - ver your gob - let is crown'd, Thro' this".



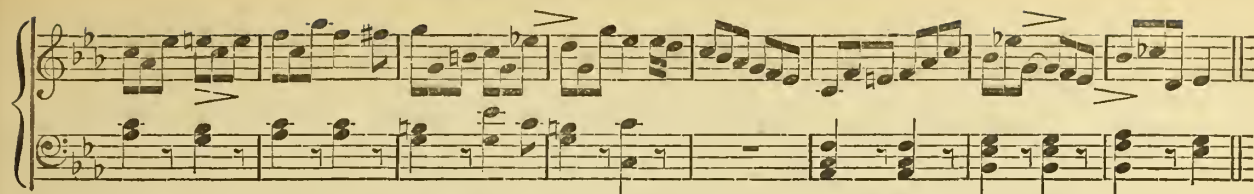
world whether east-ward or west - ward you roam, When a cup to the smile of dear

The fourth system continues the melody and accompaniment. The lyrics are: "world whether east-ward or west - ward you roam, When a cup to the smile of dear".



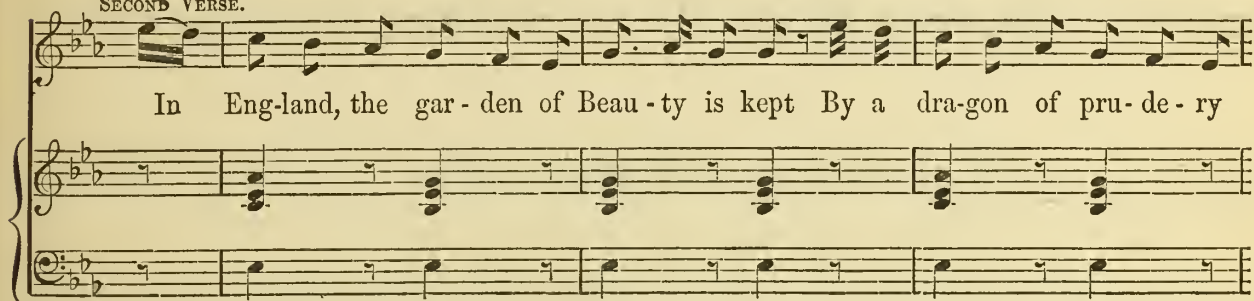
wo - man goes round, Oh! re-mem - ber the smile which a - dorns her at home.

The fifth system concludes the melody and accompaniment. The lyrics are: "wo - man goes round, Oh! re-mem - ber the smile which a - dorns her at home."

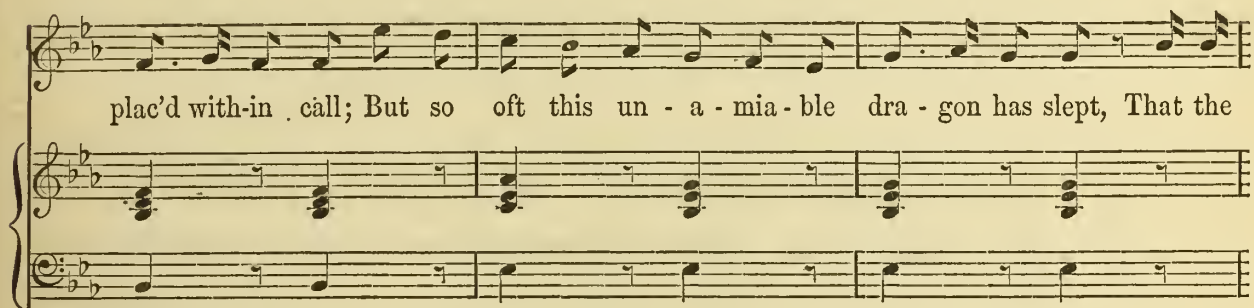


SECOND VERSE.

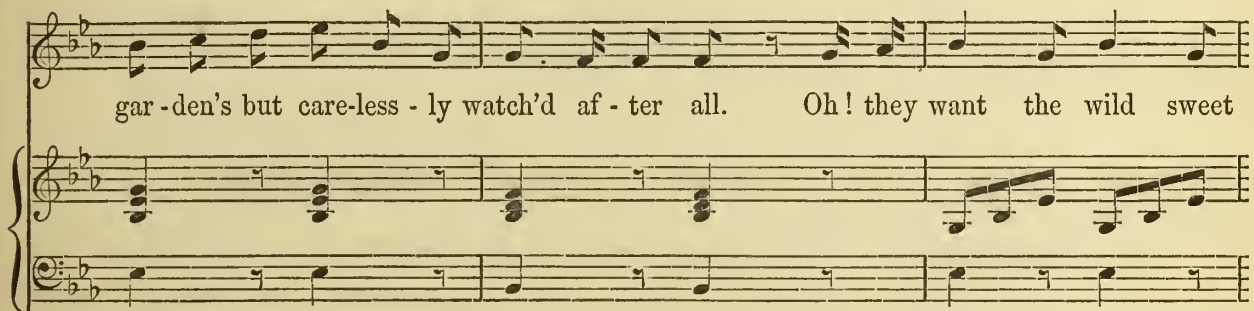
In Eng-land, the gar-den of Beau-ty is kept By a dra-gon of pru-de-ry



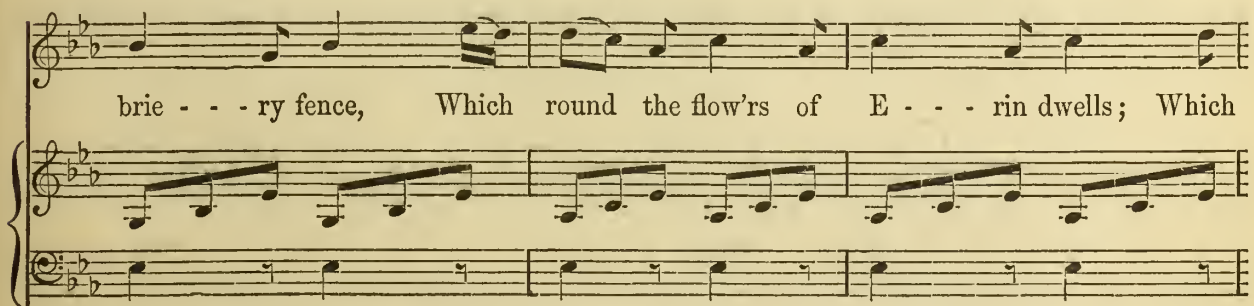
plac'd with-in . call; But so oft this un - a - mia - ble dra - gon has slept, That the



gar-den's but care-less - ly watch'd af - ter all. Oh! they want the wild sweet



brie - - - ry fence, Which round the flow'rs of E - - - rin dwells; Which



warns the touch, while winning the sense, Nor charms us least when it

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "warns the touch, while winning the sense, Nor charms us least when it".

most re-pels. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this

The second system continues the melody and accompaniment. The lyrics are: "most re-pels. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this".

world whether east-ward or west-ward you roam, When a cup to the smile of dear

The third system continues the melody and accompaniment. The lyrics are: "world whether east-ward or west-ward you roam, When a cup to the smile of dear".

. wo - man goes round, Oh! re-mem - ber the smile which a - dorns her at home.

The fourth system continues the melody and accompaniment. The lyrics are: ". wo - man goes round, Oh! re-mem - ber the smile which a - dorns her at home."

The fifth system shows the continuation of the piano accompaniment, featuring chords and melodic lines in the lower staves. The system concludes with a double bar line.

THIRD VERSE.

In France, when the heart of a wo-man sets sail, On the o-cean of wed-lock its

for - tune to try; Love sel - dom goes far in a ves - sel so frail, But just

pi - lots her off, and then bids her good-bye. While the daughters of E - rin

keep the boy E-ver smiling be - fore his faith - ful oar, Through

bil - lows of woe and beams of joy, The same as he look'd when he

WE MAY ROAM THROUGH THIS WORLD.

left the shore. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "left the shore. Then re-mem-ber, wher - e - ver your gob - let is crown'd, Thro' this".

world whether east-ward or west - ward you roam, When a cup to the smile of dear

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "world whether east-ward or west - ward you roam, When a cup to the smile of dear".

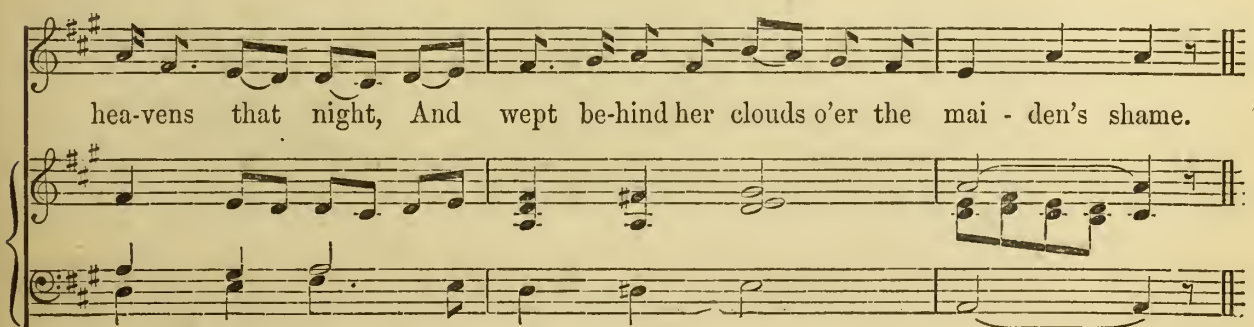
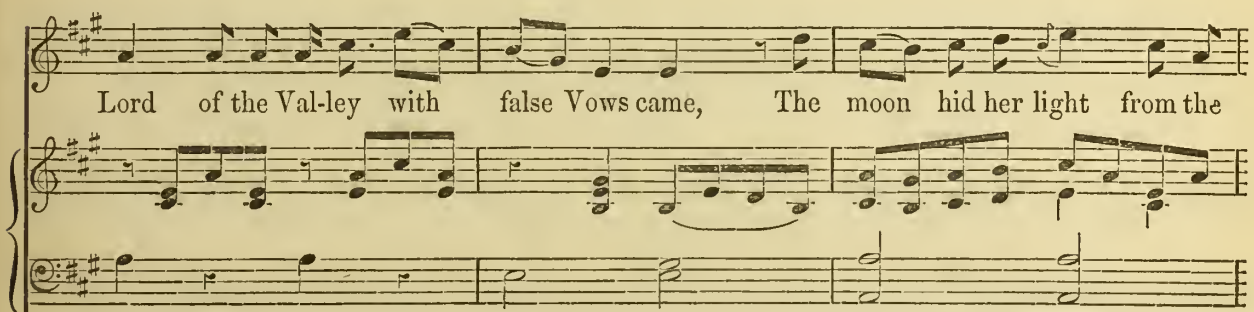
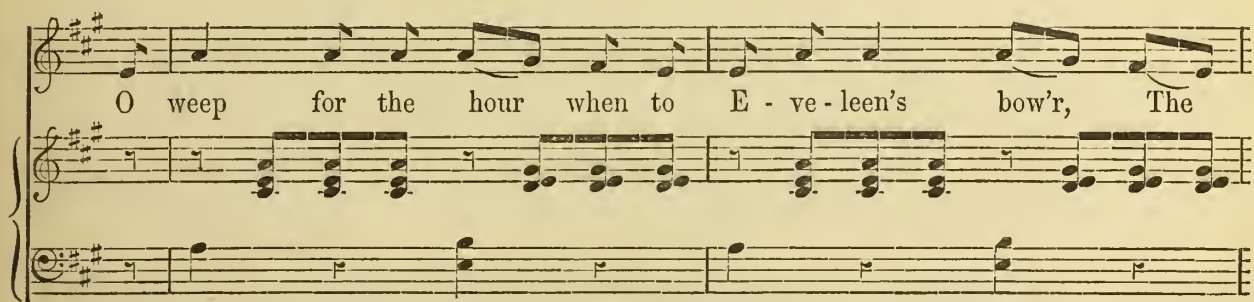
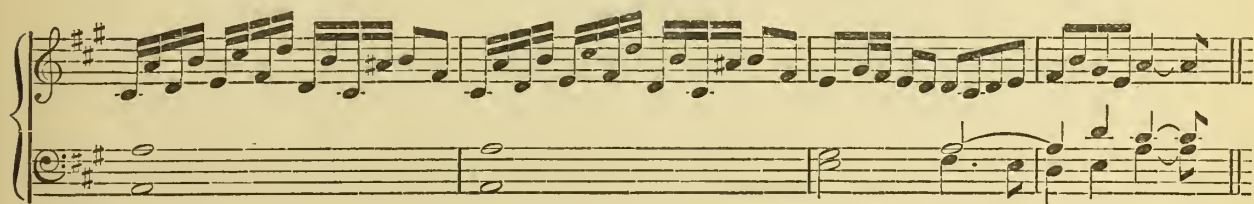
wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home.

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "wo - man goes round, Oh! re - mem - ber the smile which a - dorns her at home."

The fourth system of the musical score, which appears to be a concluding section. It features a more complex piano accompaniment with chords and arpeggios. The system ends with a double bar line.

EVELEEN'S BOWER.

HARMONIZED FOR THREE VOICES.

Plaintively.

SECOND VERSE.

The white snow lay On the nar-row path - - way, Where the

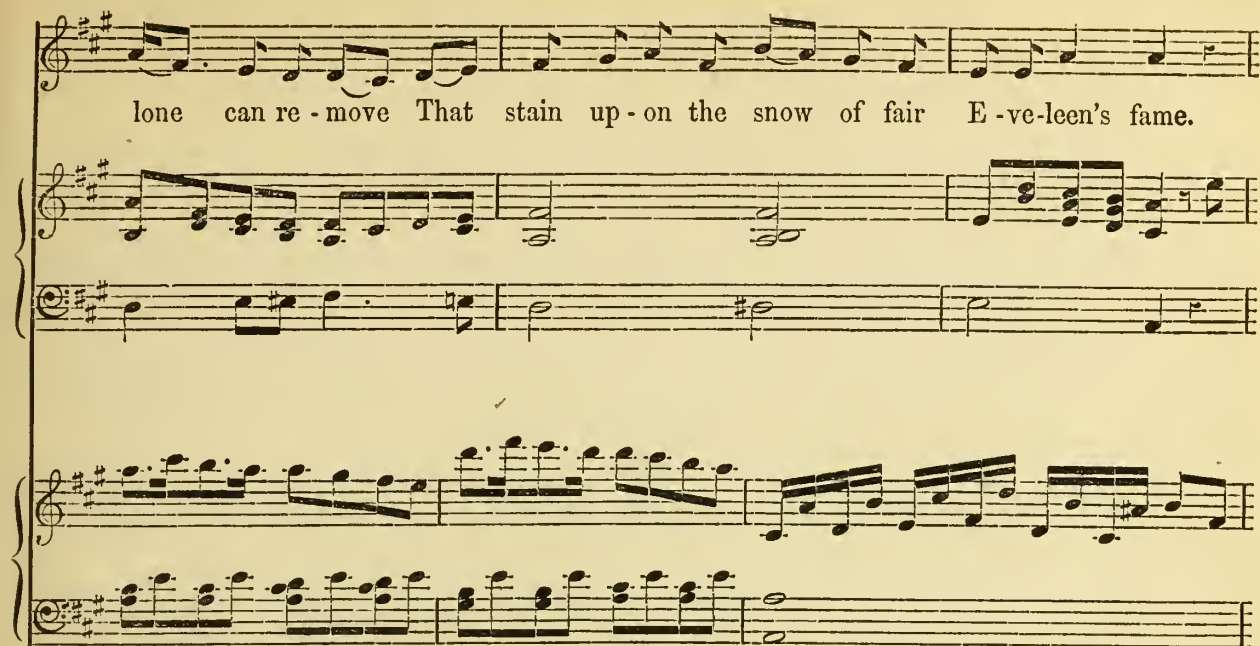
Lord of the-val-ley crost o - ver the moor; And ma-ny a deep print On the

white snow's tint Shew'd the track of his foot - step to E-ve-leen's door.

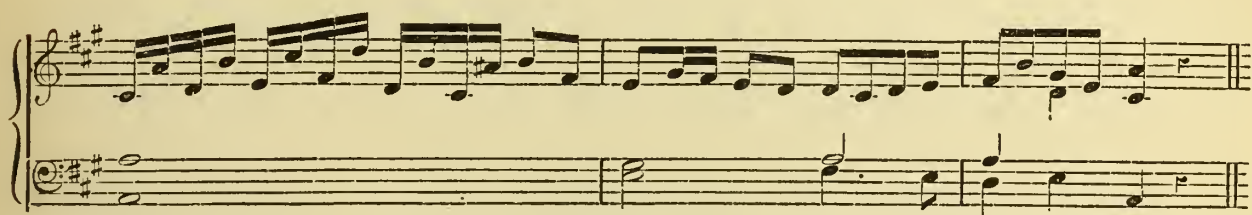
THIRD VERSE.

The next sun's ray Soon mel - ted a - way Ev - 'ry

trace on the path where the false Lord came; But there's a light a-bove, Which a -



lone can re - move That stain up - on the snow of fair E - ve - leen's fame.



FIRST VOICE.

The clouds past soon from the chaste cold moon, And

TENOR.

The clouds past soon from the chaste cold moon, And

BASS.

The clouds past soon from the chaste cold moon, And



heav'n smil'd a-gain with her ves - tal flame, But none will see the day when the

heav'n smil'd a-gain with her ves - tal flame, But no, the

heav'n smil'd again with her ves - tal flame, But none will see the day when the

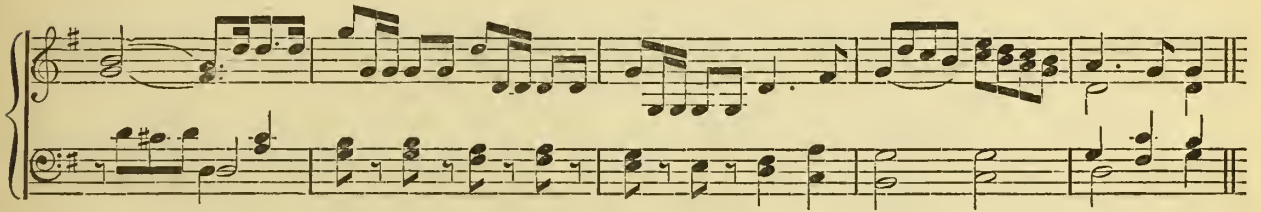
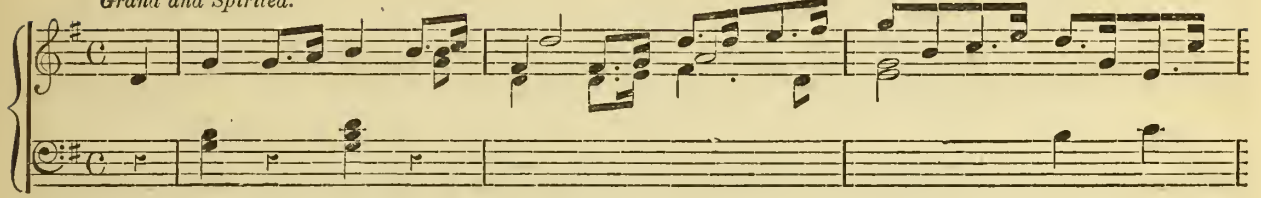
clouds shall pass a - way which that dark hour left up-on Eveleen's fame.

clouds ne'er pass a - way which that dark hour left up-on E-ve-leen's fame.

clouds pass a - way which that hour left upon E-ve-leen's fame.

LET ERIN REMEMBER THE DAYS OF OLD.

HARMONIZED FOR THREE VOICES.

Grand and Spirited.

Let E - rin re - mem - ber the days · of old, Ere her faith - less Sons be -

Let E - rin re - mem - ber the days of old, Ere her faith - less Sons be -

Let E - rin re - mem - ber the days of old, Ere her faith - less Sons be -

p

* "This brought on an encounter between Malachi (the Monarch of Ireland in the 10th century) and the Danes, in which Malachi defeated two of their champions, whom he encountered successively hand to hand, taking a collar of gold from the neck of one, and carrying off the sword of the other, as trophies of his victory."

WARNER'S HISTORY OF IRELAND, Vol. I. Book 9.

† "Military orders of knights were very early established in Ireland; long before the birth of Christ we find an hereditary order of Chivalry in Ulster, called *curaidhe na Craoibheruadh*, or the knights of the Red Branch, from their chief seat in Emania adjoining to the palace of the Ulster kings, called *Teagh na Craioibhe ruadh*, or the Academy of the Red Branch; and contiguous to which was a large Hospital, founded for the sick knights and soldiers, called *Bron-bhearg*, or the house of the sorrowful soldier."

O'HALLORAN'S INTRODUCTION, &c. Part I. Chap. 5.

The inscription upon Connor's tomb (for the fac-simile of which I am indebted to Mr. Murphy, Chaplain of the late Lady Moira) has not, I believe, been noticed by any antiquarian or traveller.

‡ It was an old tradition, in the time of Giraldus, that Lough Neagh had been originally a fountain, by whose sudden overflowing the country was inundated, and a whole region, like the Atlantis of Plato, overwhelmed. He says that the fishermen, in clear weather, used to point out to strangers the tall ecclesiastical towers under the water. "*Piscatores aquæ illius turres ecclesiasticas, quæ more patriæ arctæ sunt et altæ, necnon et rotundæ, sub undis manifeste, sereno tempore conspiciunt et extraneis transeuntibus reique causas admirantibus frequenter ostendunt.*"

TOPOGR. HIB. DIST. 2. C. 9.

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

tray'd her When Ma - la - chi wore the col-lar of Gold Which he

The first system of the musical score features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff with Treble and Bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'tray'd her When Ma - la - chi wore the col-lar of Gold Which he'.

won from her proud in - va - - der When her Kings with Stan - dards of

won from her proud in - va - der When her Kings with Stan-dards of

won from her proud in - va - der When her Kings with Stan-dards of

The second system continues the musical score with the same vocal and piano parts. The lyrics are: 'won from her proud in - va - - der When her Kings with Stan - dards of'.

Green un - furl'd Led the red branch Knights to

Green un - furl'd Led the red branch Knights, the Knights to

Green un - - furl'd Led the red branch Knights, the Knights to

The third system concludes the musical score on this page. The lyrics are: 'Green un - furl'd Led the red branch Knights to'.

dan - - ger, Ere the em - erald gem of the wes - tern world Was

set in the crown of a stran - ger.

set in the crown of a stran - - ger.

SECOND VERSE.

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

On Lough Neagh's bank as the fish-er-man strays, When the clear cold eve's de-

clin - - ing, He sees the round tow'rs of o - - ther days In the

clin - - ing, He sees the round tow'rs of o - - ther days In the

clin - - ing, He sees the round tow'rs of o - - ther days In the

wave be - neath him shin - - ing. Thus shall mem' - ry of - ten in

wave be - neath him shin - - ing. Thus shall mem' - ry of - ten in

wave be - neath him shin - - ing, Thus shall mem' - ry of - ten in

dreams sub - lime, Catch a glimpse of the days that are

dreams sub - lime, Catch a glimpse of the days that are

dreams sub - - lime, Catch a glimpse of the days that are

o - - ver, Thus sigh - ing look thro' the waves of time, For the

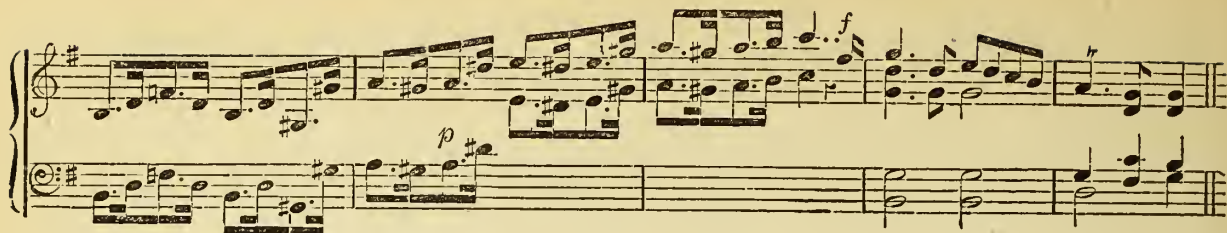
o - - ver, Thus sigh - ing look thro' the waves of time, For the

o - - ver, Thus sigh - ing look thro' the waves of time, For the

long fa-ded glo - ries they co - - ver.

long fa-ded glo - ries they co - - ver.

long fa-ded glo - ries they co - - ver.



SILENT, OH MOYLE! BE THE ROAR OF THY WATER.*



* To make this story intelligible in a song would require a much greater number of verses than any one is authorized to inflict upon an audience at once; the reader must therefore be content to learn in a note, that Fionnuala, the daughter of Lir, was by some supernatural power transformed into a Swan, and condemned to wander for many hundred years over certain lakes and rivers in Ireland, till the coming of Christianity, when the first sound of the Mass-bell was to be the signal of her release.—I found this fanciful fiction among some manuscript translations from the Irish, which were begun under the direction of that enlightened friend of Ireland, the late Countess of Moira.

Tells to the night - star, her tale of woes, When shall the Swan, her

death - note sing-ing, Sleep with wings in dark - ness furl'd,

When shall heav'n, its sweet bell ring-ing, Call my spi - rit from this

stor - my world.

SECOND VERSE.

Sad - ly, Oh Moyle! to thy win - ter wave weeping, Fate bids me lan-guish long

a - ges a-way; Yet still in her dark - ness doth E - rin lie sleep-ing,

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The lyrics are 'a - ges a-way; Yet still in her dark - ness doth E - rin lie sleep-ing,'.

Still doth the pure light its dawn - ing de-lay. When will that day - star,

The second system of the musical score. The lyrics are 'Still doth the pure light its dawn - ing de-lay. When will that day - star,'.

mild - ly springing, Warm our Isle with peace and love?

The third system of the musical score. The lyrics are 'mild - ly springing, Warm our Isle with peace and love?'.

When shall heav'n, its sweet bell ring-ing, Call my spi-rit to the

The fourth system of the musical score. The lyrics are 'When shall heav'n, its sweet bell ring-ing, Call my spi-rit to the'.

fields a - bove?

The fifth system of the musical score. The lyrics are 'fields a - bove?'. The piano accompaniment includes dynamic markings: *p*, *cres.*, *p*, and *pp*.

COME, SEND ROUND THE WINE.

(AIR—WE BROUGHT THE SUMMER WITH US.)

Spirited.

The piano introduction is in 6/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, accented with *p* and *f* dynamics. The left hand provides a harmonic accompaniment with chords and single notes.

The first vocal line begins with the lyrics "Come, send round the wine, and leave points of be - lief To sim - ple - ton sa - ges, and". The melody is in 6/4 time, featuring a mix of eighth and quarter notes. The piano accompaniment continues with chords and single notes.

The second vocal line continues with the lyrics "reas' - ning fools; This mo - ment's a flow'r too fair and brief To be". The melody remains in 6/4 time, with a similar rhythmic pattern to the first line. The piano accompaniment provides a steady harmonic support.

The third vocal line concludes with the lyrics "with - er'd and stain'd by the dust of the schools. Your glass may be pur - ple, and". The tempo marking *scherzando.* appears above the staff. The piano accompaniment features a more active, rhythmic pattern in the right hand, starting with a *p* dynamic.

mine may be blue, But while they're both fill'd from the same bright bowl, The

This system contains the first two lines of the musical score. The vocal line is in G major (one flat) and 4/4 time. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The lyrics are: 'mine may be blue, But while they're both fill'd from the same bright bowl, The'.

fool that would quarrel for diff'rence of hue, De-serves not the com-fort they

This system contains the next two lines of the musical score. The vocal line continues with the lyrics: 'fool that would quarrel for diff'rence of hue, De-serves not the com-fort they'.

shed on the soul.

This system contains the final line of the first verse and the beginning of the second verse. The vocal line has a rest for the first measure, then continues with the lyrics: 'shed on the soul.' The piano accompaniment includes dynamic markings: *f*, *p*, *f*, *f*, *p*.

SECOND VERSE.

Shall I ask the brave sol-dier, who fights by my side, In the cause of mankind, if our

This system contains the first two lines of the second verse. The vocal line begins with the lyrics: 'Shall I ask the brave sol-dier, who fights by my side, In the cause of mankind, if our'.

creeds a - gree? Shall I give up the friend I have valued and tried, If he

scherzando.
kneel not be - fore the same al - tar with me? From the he - re - tic girl of my

p

soul shall I fly, To seek some where else a more or - tho-dox kiss? No!

pe - rish the hearts and the laws that try Truth, va-lor, and love, by a

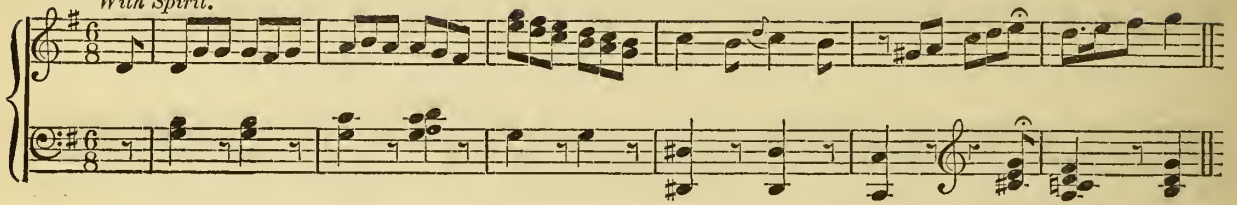
standard like this.

f p f f p

SUBLIME WAS THE WARNING WHICH LIBERTY SPOKE.

(AIR—THE BLACK JOKE.)

With Spirit.



Sub - lime was the warn - ing which Li - ber - ty spoke, And

grand was the mo-ment when Spaniards a - woke In-to life and re-venge from the

Conqueror's chain ! Oh ! Li - ber-ty ! let not this

spi-rit have rest, 'Till it moves, like a breeze, o'er the waves of the west— Give the

light of your look to each sor-row-ing spot, Nor, oh! be the Sham-rock of

E - rin for - got, While you add to your gar - land the O - live of Spain!

SECOND VERSE.

If the fame of our fa - thers, be - queath'd with their rights, Give to

coun - try its charm, and to home its de - lights; If de - ceit be a wound and sus-

The first system of the musical score is in G major (one sharp) and 2/4 time. It consists of a vocal melody line and a piano accompaniment. The vocal line begins with a quarter note G, followed by eighth notes A and B, then a quarter note C, and continues with a series of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

pi-cion a stain; Then ye men of I - be-ria; our

The second system continues the melody and accompaniment. The vocal line has a brief rest before the lyrics 'Then ye men of I - be-ria; our'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

cause is the same And, oh! may his tomb want a tear and a name, Who would

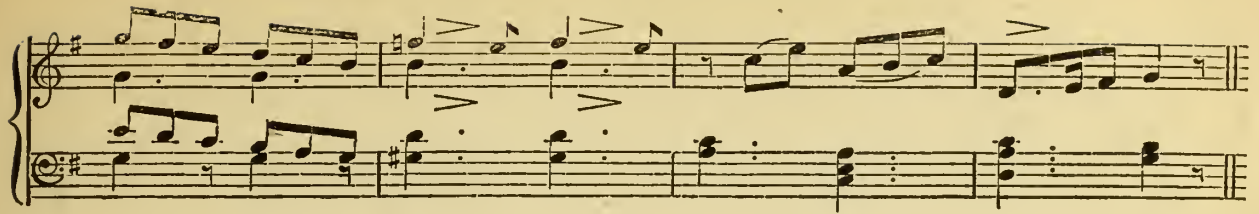
The third system features a more active vocal melody with eighth and sixteenth notes. The piano accompaniment includes some sixteenth-note patterns in the right hand.

ask for a no - bler, a ho - li - er death, Than to turn his last sigh in - to

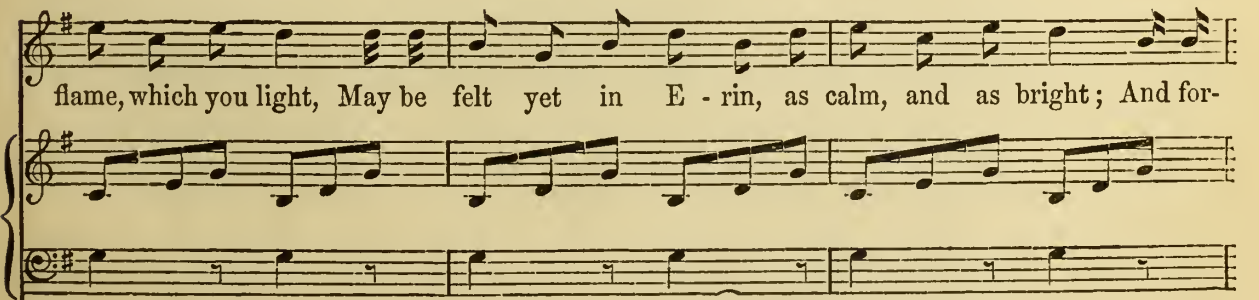
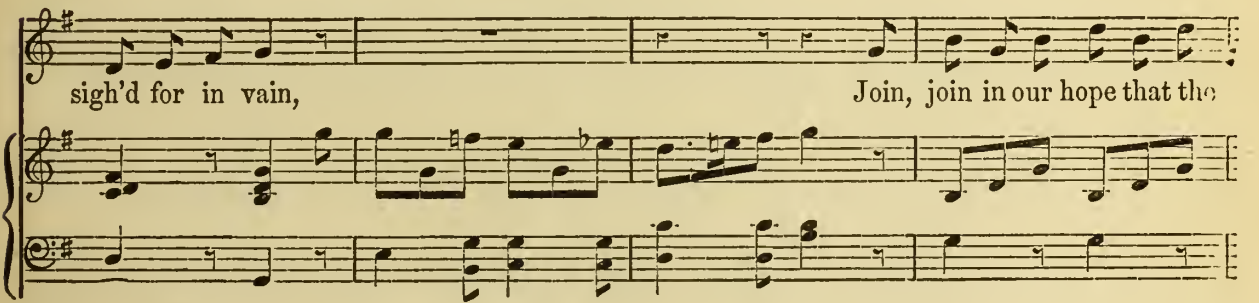
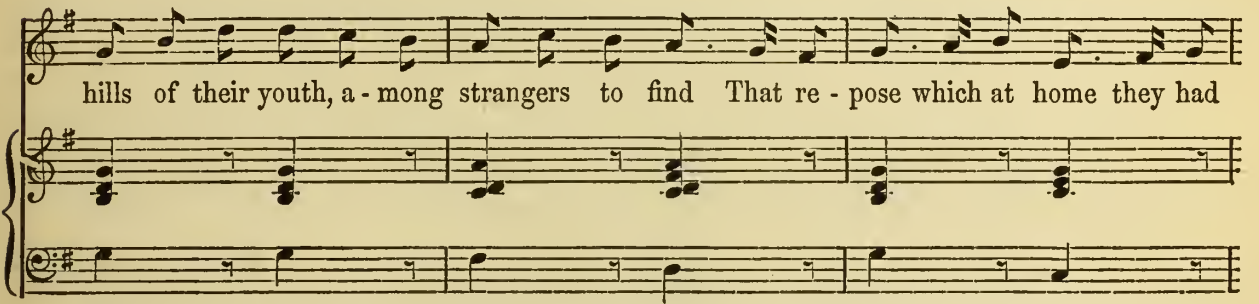
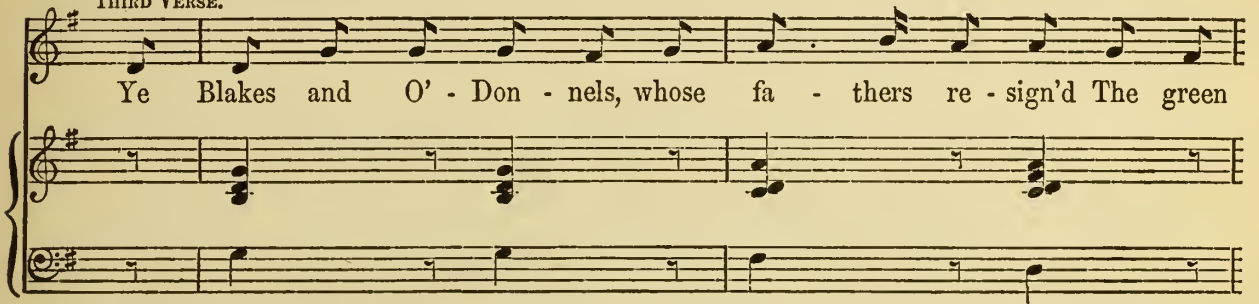
The fourth system continues the narrative of the song. The vocal line has a slight rise in pitch towards the end of the phrase. The piano accompaniment maintains a consistent rhythmic pattern.

vic - to - ry's breath, For the Sham - rock of E - rin and O - live of Spain!

The fifth and final system on the page concludes the musical phrase. The vocal line ends with a half note G. The piano accompaniment provides a final harmonic setting for the lyrics.



THIRD VERSE.



give ev - en Al - bion while blush - ing she draws like a tru - ant her sword in the

long slight-ed cause Of the Sham - rock of E - rin and O - live of Spain!

FOURTH VERSE.

God pros - per the cause, oh! it can - not but thrive While the

pulse of one pa - tri - ot heart is a - live; Its de - vo - tion to feel, and its

rights to maintain; Then how saint-ed by sor-row its

mar-tyrs will die! The fin - ger of Glo - ry shall point where they lie; While

far from the foot-steps of cow - ard or slave, The young spi - rit of Free - dom shall

shel - ter their grave be-neath Sham - rocks of E - rin and O - lives of Spain!

BELIEVE ME IF ALL THOSE ENDEARING YOUNG CHARMS.

HARMONIZED FOR TWO VOICES.

With feeling.

Be - lieve me if all those en - dear - ing young charms Which I

Be - lieve me if all those en - dear - ing young charms Which I

gaze on so fond - ly to - day, . . . Were to change by to - mor - row, and

gaze on so fond - ly to - day, . . . Were to change by to - mor - row, and

fleet in my arms, Like fai - ry - gifts fad - ing a -

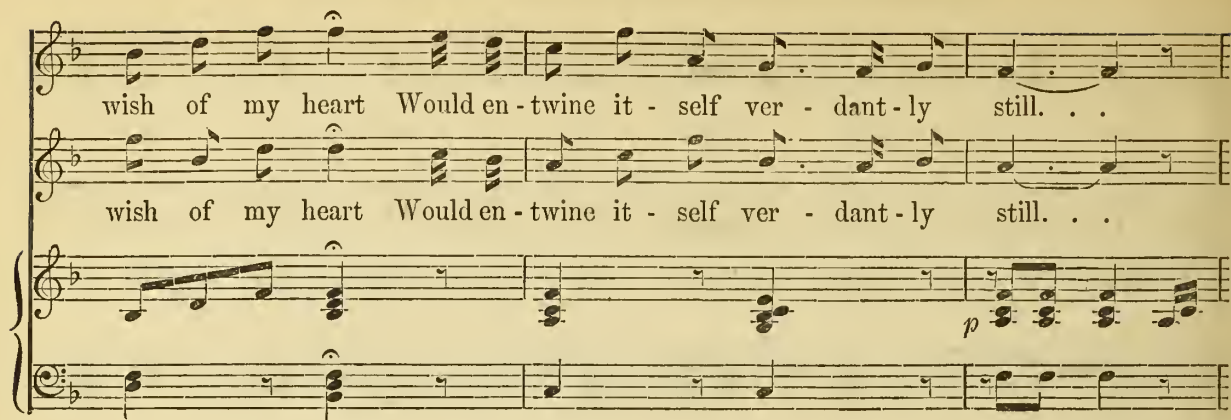
fleet in my arms, Like fai - ry - gifts fad - ing a -

way, . . Thou wouldst still be a - dor'd, as this mo - ment thou art, Let thy

way, . . Thou wouldst still be a - dor'd, as this mo - ment thou art, Let thy

love - li - ness fade as it will, . . . And a - round the dear ru - in each

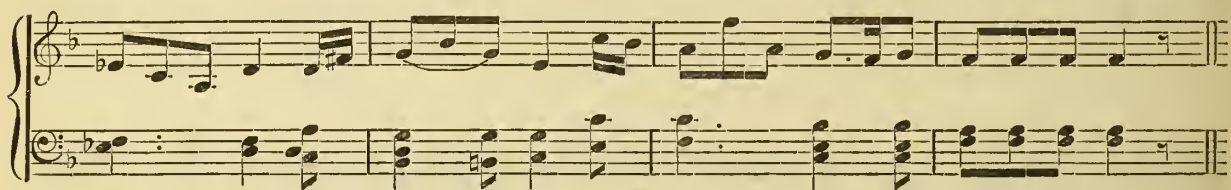
love - li - ness fade as it will, . . . And a - round the dear ru - in each



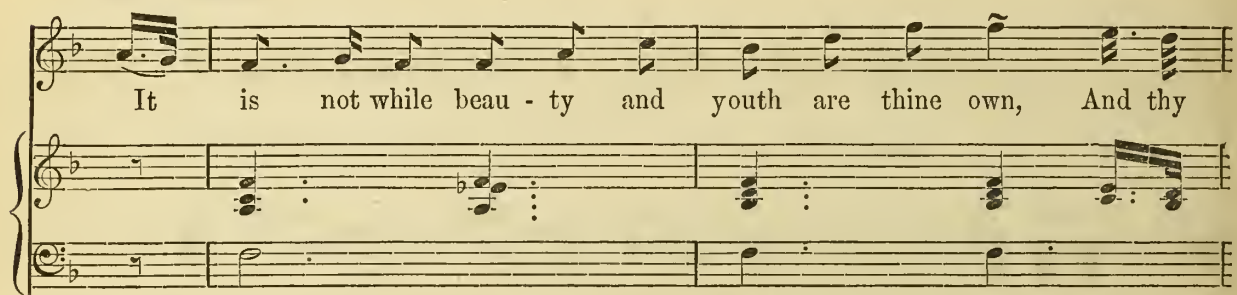
wish of my heart Would en - twine it - self ver - dant - ly still. . .

wish of my heart Would en - twine it - self ver - dant - ly still. . .

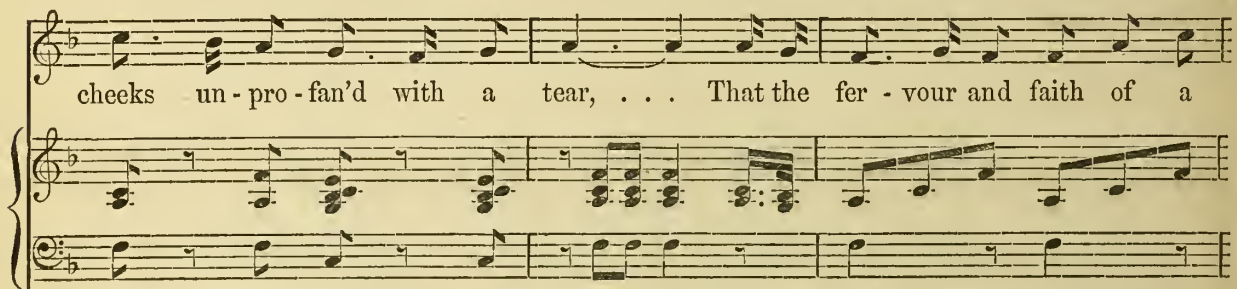
p



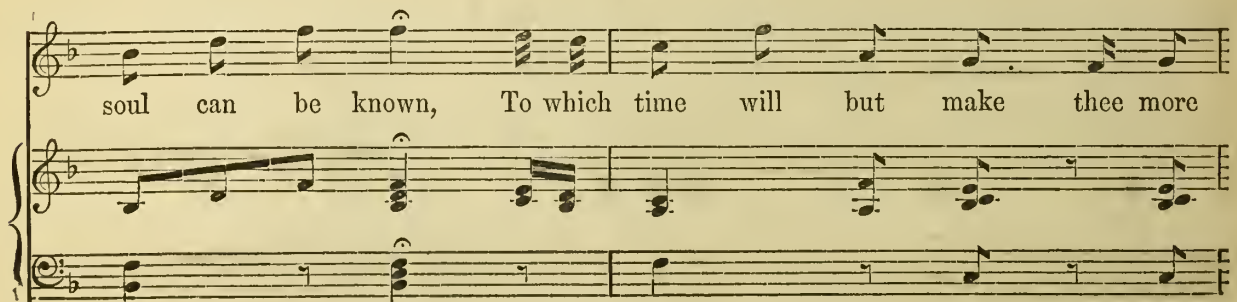
- SECOND VERSE.



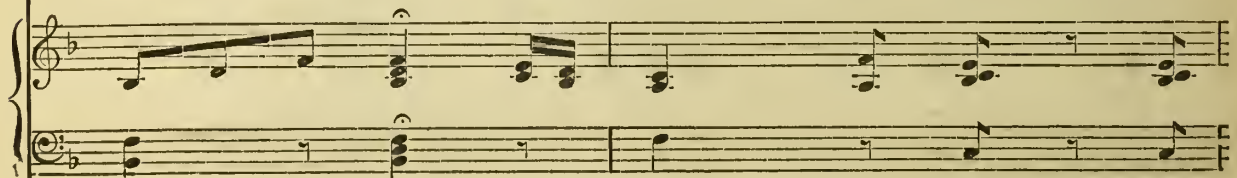
It is not while beau - ty and youth are thine own, And thy



cheeks un - pro - fan'd with a tear, . . . That the fer - vour and faith of a



soul can be known, To which time will but make thee more



dear! . . . No, the heart that has tru - ly lov'd ne - ver for - gets, But as

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'dear!' followed by a dotted half note, then continues with eighth and quarter notes. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

tru - ly loves on to the close, . . . As the sun - flow-er turns on her

The second system of the musical score. The vocal line continues with eighth and quarter notes. The piano accompaniment features a rising melodic line in the right hand, while the left hand maintains the eighth-note bass line.

god, when he sets, The same look which she turn'd when he rose.

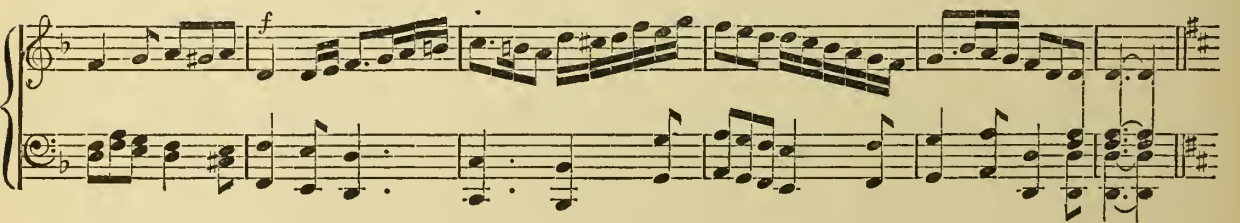
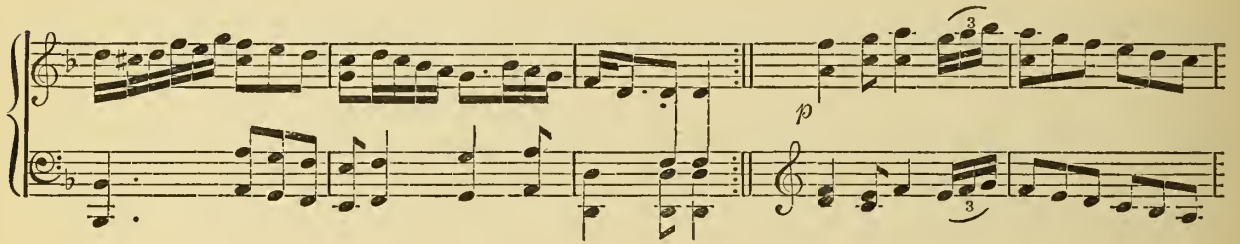
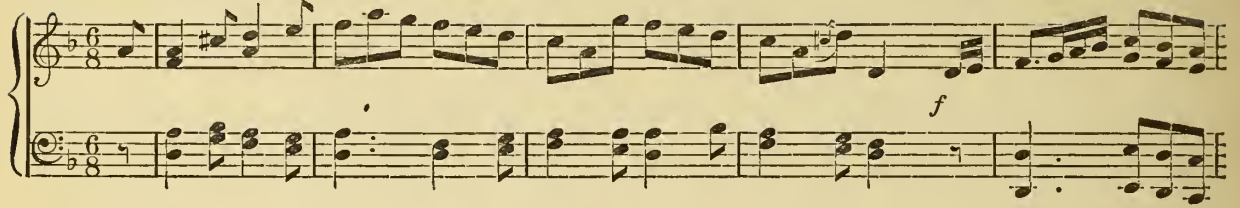
The third system of the musical score. The vocal line includes a half note with a fermata. The piano accompaniment has a melodic line in the right hand that includes a piano (*p*) dynamic marking. The left hand continues with the eighth-note bass line.

The fourth system of the musical score. The vocal line concludes with a half note. The piano accompaniment features a descending melodic line in the right hand and a final eighth-note bass line in the left hand.

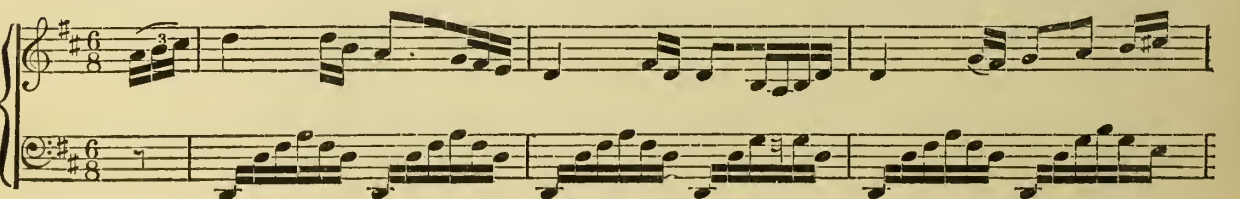
INTRODUCTORY MUSIC FOR THE PIANOFORTE.

Slow, and with expression.

CAEN DUBH DHEELISH.

*Majeur.*

THE SNOWY-BREASTED PEARL.



INTRODUCTORY MUSIC FOR THE PIANOFORTE.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes.

The second system of music consists of two staves. The upper staff continues the melody from the first system, ending with a fermata. The lower staff continues the bass line. The tempo marking *lento.* is written above the upper staff.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and a 6/8 time signature. It contains a melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and time signature, containing a bass line with eighth and sixteenth notes. The tempo marking *Slow, and with expression.* is written above the upper staff, and the dynamic marking *f* is written above the lower staff.

The fourth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes. The dynamic marking *p* is written above the upper staff.

The fifth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and contains a melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes. The dynamic marking *ff* is written above the upper staff.

The sixth system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and contains a melody with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes. The dynamic marking *pp* is written above the upper staff.

The seventh system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (Bb) and contains a melody with eighth and sixteenth notes. The lower staff is in bass clef with the same key signature and contains a bass line with eighth and sixteenth notes. The dynamic marking *f* is written above the upper staff.

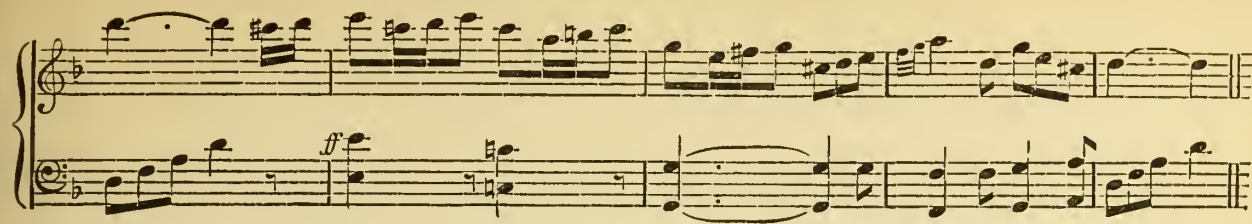
Lively.

f

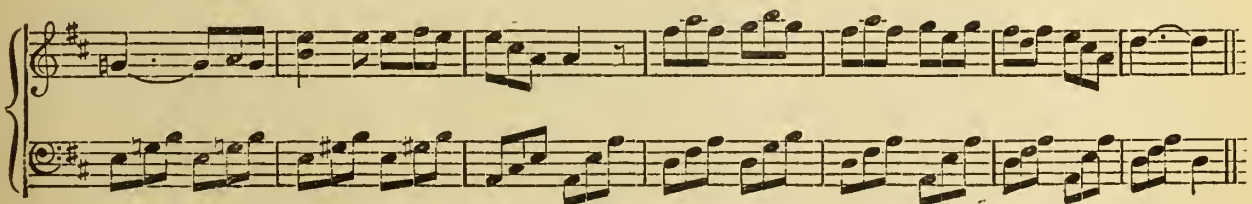
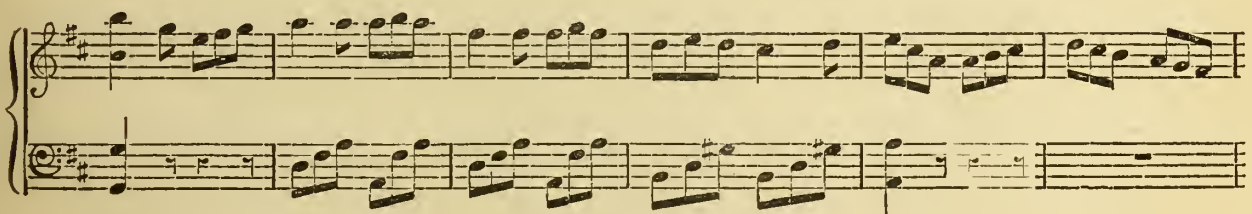
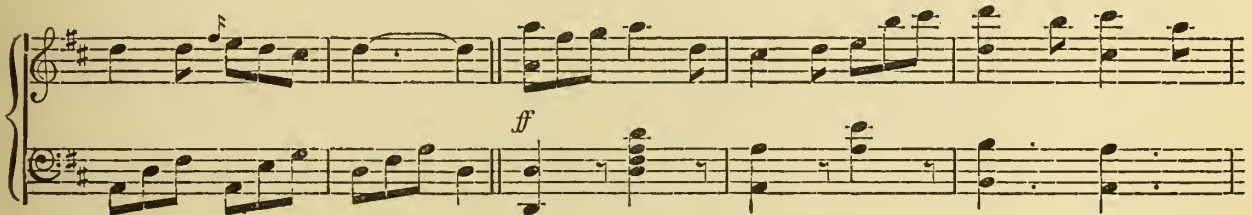
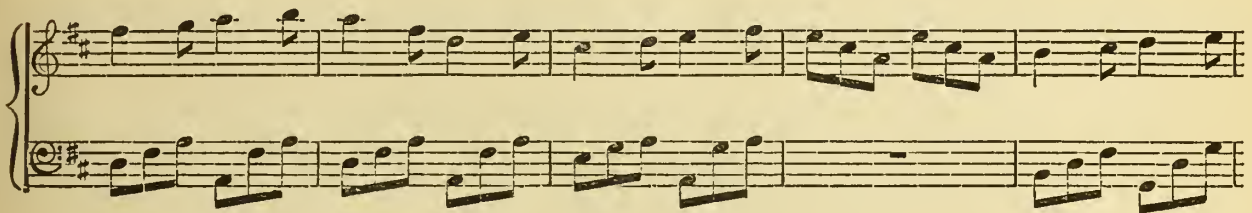
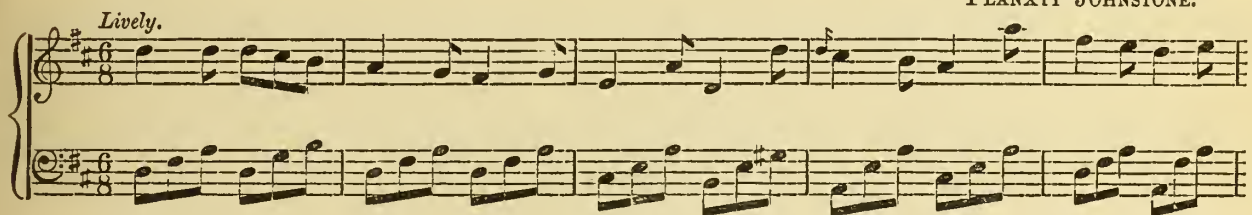
Mineur.

AIR--CAPTAIN MAGIN.

f



PLANXTY JOHNSTONE.



ERIN! OH ERIN!

(AIR—THAMA MA HULLA.)*
With feeling and solemnity.

HARMONIZED FOR THREE VOICES.

Like the bright lamp that lay in Kil - dare's ho - ly fane, And

burn'd thro' long a - ges of dark - ness and storm Is the heart that

sorrows have frown'd on in vain, Whose spi - rit out - lives them un-

* There are various settings of this air ; that which differs most from the set we have adopted, will be found at the end of this Number.

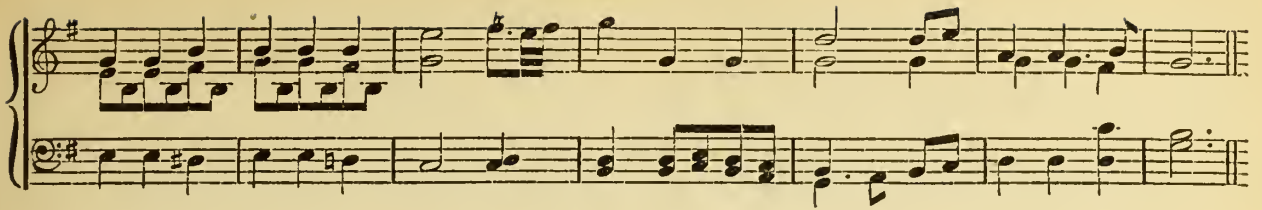
† The inextinguishable fire of St. Bridget, at Kildare, which Giraldus mentions, " Apud Kildarium occurrit Ingis Sanctæ Brigidæ, quem inextinguibilem vocant ; non quod extingui non possit, sed quod tam sollicitè moniales et sanctæ mulieres ignem, suppetente materia, fovent et nutriunt ut à tempore virginis per tot annorum curricula semper mansit inextinctus."—Girald. Camb. de Mirabil Iibern. Dist. 2, c. 34.

fad-ing and warm, E - rin! oh E - rin! thus bright through the

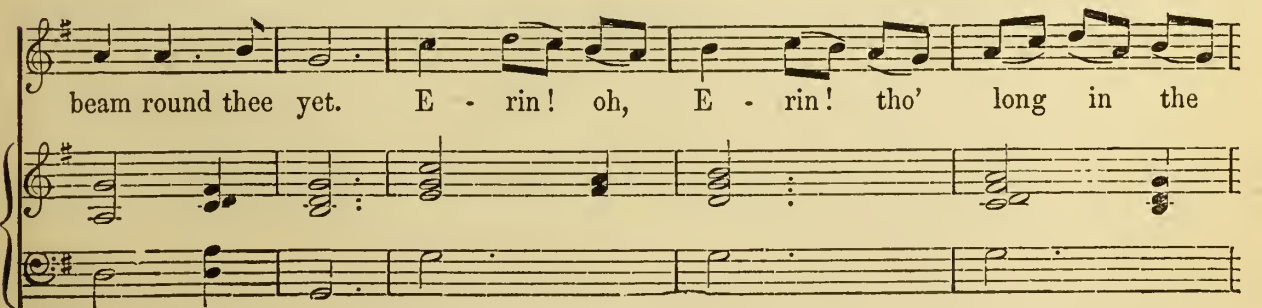
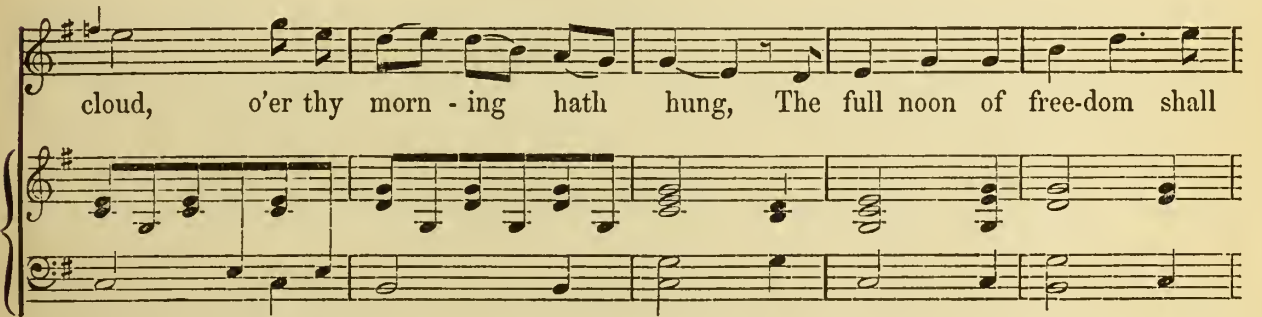
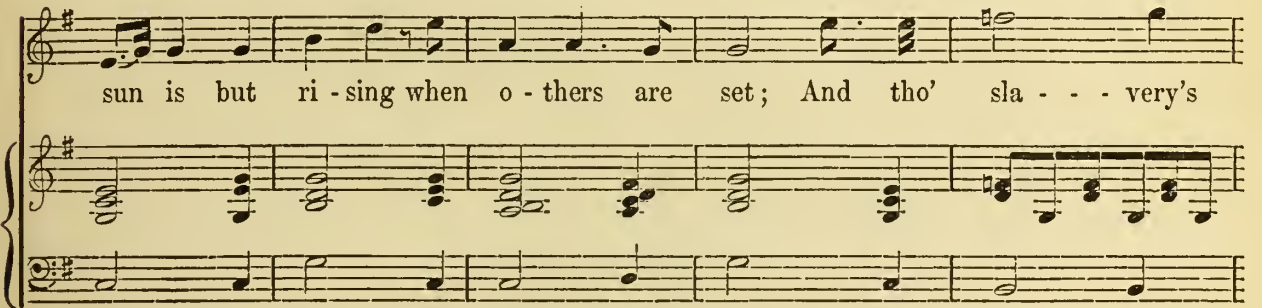
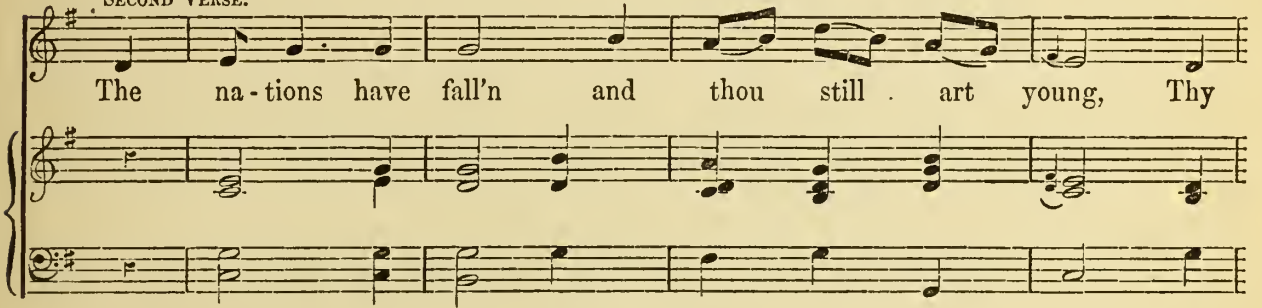
tears Of a long night of bon - dage thy spi - rit ap - pears!

E - rin oh! E - rin! thus bright through the tears Of a
E - rin! oh E - rin! thus bright through the tears Of a
E - rin! oh E - rin! thus bright through the tears Of a

long night of bon - dage thy spi - rit ap - pears!
long night of bon - dage thy spi - rit ap - pears!
long night of bon - dage thy spi - rit ap - pears!



SECOND VERSE.



shade, Thy star will shine out, when the proud - est shall fade.

E - rin! oh E - rin! tho' long in the shade, Thy

star will shine out when the proud - est shall fade.

THIRD VERSE.

Un - chill'd by the rain, and un - wak'd by the wind, The

li - ly lies sleep-ing thro' win - ter's cold hour, Till the hand of

spring her dark chain un - bind, And day - light and li - ber - ty

bless the young flowr.* E - rin! oh E - rin! *thy* win - ter is

past, And the hope, that liv'd thro' it, shall blos - som at last.

* Mrs. H. Tighe, in her exquisite lines on the lily, has applied this image to a still more important subject.

* E . rin! oh E - rin! *thy* win - ter is past, And the

hope, that liv'd thro' it, shall blos - som at last.

THAMAMA HULLA.

* For harmonization, see first verse

DRINK TO HER.

(AIR—HEIGH-HO! MY JACKY.)

In 8va.

Playful.

Drink to her, who long Hath wak'd the po - et's sigh; The

loco.

p

girl, who gave to song What gold could ne - ver buy. Oh! woman's heart was made For

minstrel hands a-lone; By o-ther fingers play'd, It yields not half the tone. Then,

here's to her, who long Hath wak'd the po - et's sigh, The girl, who gave to song What

gold could ne - ver buy!

SECOND VERSE.

At Beau - ty's door of glass, Where Wealth and Wit once stood, They

ask'd her, "which might pass?" She an - swered "he who could." With

gold - en key, Wealth thought To pass— but 'twould not do ; While

Wit a diamond brought, Which cut his bright way thro' ! Then here's to her, who long Hath

wak'd the po - et's sigh, The girl, who gave to song What gold could ne - ver buy !

THIRD VERSE.

The love that seeks a home Where wealth or gran - deur shines, Is

loco.

p

like the gloo - my gnome, That dwells in dark gold mines. But

oh! the po - et's love Can boast a bright - er sphere; Its

na - tive home's a - bove, Though wo - man keeps it here! Then drink to her, who long Hath

wak'd the po - et's sigh, The girl, who gave to song What gold could ne - ver buy!

wak'd the po - et's sigh, The girl, who gave to song What gold could ne - ver buy!

OH! BLAME NOT THE BARD.

(AIR-- KITTIE TYRREL.)

HARMONIZED FOR TWO VOICES

With expression.

Oh! blame not the bard,* if he fly to the bow'rs, Where plea - sure lies, care-less-ly

Oh! blame not the bard, if he fly to the bow'rs, Where plea - sure lies, care-less-ly

smil - ing at fame; He was born for much more, and, in hap - pi - er hours, His

smil - ing at fame; He was born for much more, and, in hap - pi - er hours, His

* We may suppose this apology to have been uttered by one of those wandering bards whom Spenser so severely, and, perhaps, truly describes in his state of Ireland, and whose poems, he tells us, "were sprinkled with some pretty flowers of their natural device, which gave good grace and comeliness unto them; the which it is great pity to see abused to the gracing of wickedness and vice, which, with good usage, would serve to adorn and beautify virtue."

soul might have burn'd with a ho - li - er flame. The string, that now lan - guishes

loose o'er the lyre, Might have bent a proud bow* to the war - rior's dart; And the

lip, which now breathes but the song of de-sire, Might have pour'd the full tide of the

* It is conjectured by Wormins, that the name of Ireland is derived from *Yr*, the Runic for a *bow*, in the use of which weapon the Irish were once very expert. This derivation is certainly more creditable to us than the following:—"So that Ireland, (called the land of *Ire*, for the constant broils therein for 400 years), was now become the land of concord." LLOYD'S *State Worthies*. Art. 'The Lord Grandison.

pa - tri - ot's heart!

pa - tri - ot's heart!

The first system of the musical score consists of three staves. The top two staves are vocal lines in treble clef, both with a key signature of one flat (B-flat). The first staff has a melody starting on a half note, followed by a quarter note, and then a half note. The second staff has a similar melody. The third staff is a piano accompaniment in grand staff (treble and bass clefs), starting with a half note chord, followed by a quarter note chord, and then a half note chord.

SECOND VERSE.

But, a - las! for his coun-try—her pride is gone by, And that spi - rit is bro-ken, which

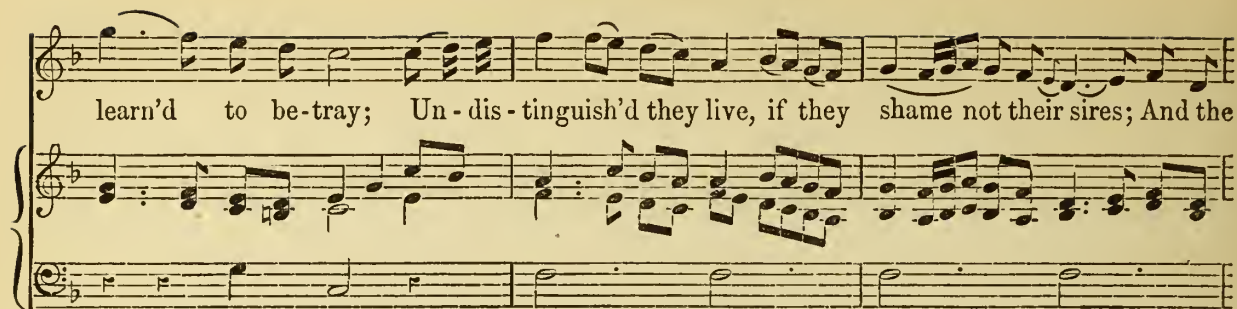
The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note, followed by a quarter note, and then a half note. The second staff is a piano accompaniment in grand staff, starting with a half note chord, followed by a quarter note chord, and then a half note chord.

ne - ver would bend; O'er the ru - in her chil - dren in se - cret must sigh, For 'tis

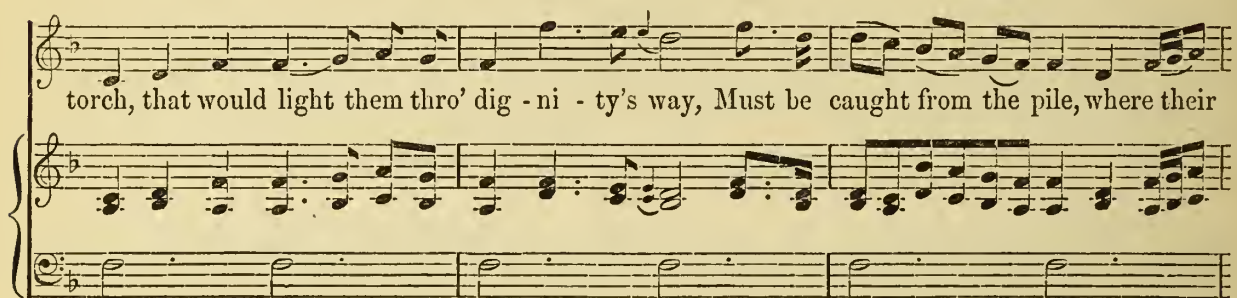
The third system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note, followed by a quarter note, and then a half note. The second staff is a piano accompaniment in grand staff, starting with a half note chord, followed by a quarter note chord, and then a half note chord.

trea - son to love her, and death to de-fend. Un - priz'd are her sons, 'till they've

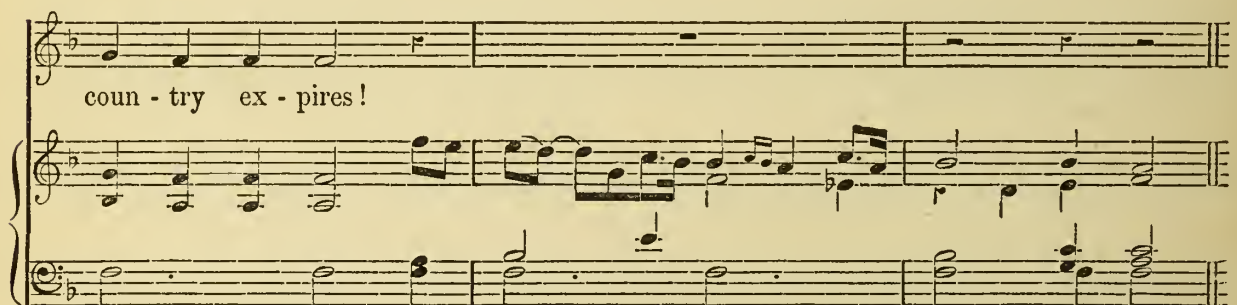
The fourth system of the musical score consists of three staves. The top staff is a vocal line in treble clef, starting with a half note, followed by a quarter note, and then a half note. The second staff is a piano accompaniment in grand staff, starting with a half note chord, followed by a quarter note chord, and then a half note chord.



learn'd to be-tray; Un-dis-tinguish'd they live, if they shame not their sires; And the

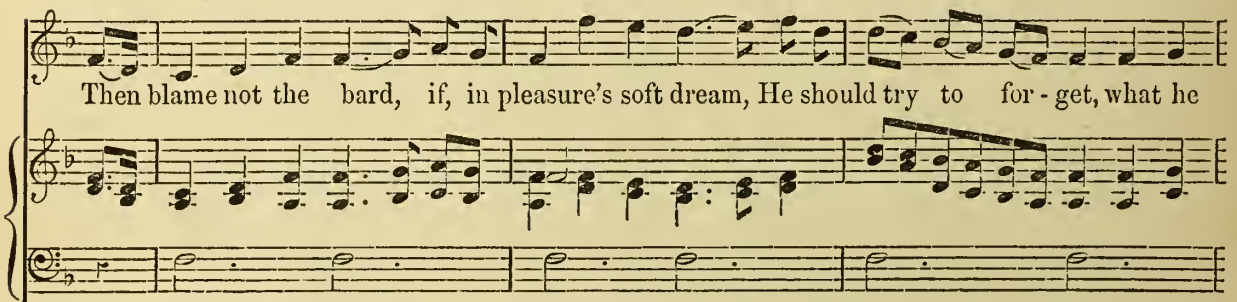


torch, that would light them thro' dig-ni-ty's way, Must be caught from the pile, where their

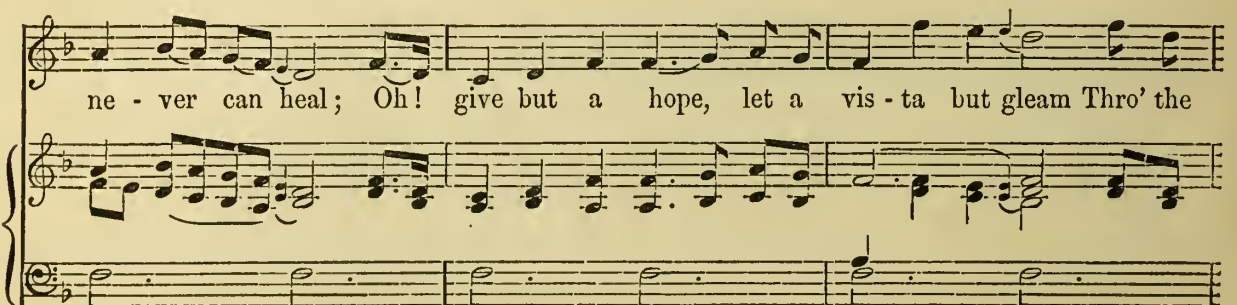


coun-try ex-pires!

THIRD VERSE.



Then blame not the bard, if, in pleasure's soft dream, He should try to for-get, what he



ne-ver can heal; Oh! give but a hope, let a vis-ta but gleam Thro' the

gloom of his coun-try, and mark how he'll feel! That in - stant, his heart at her

shrine would lay down, Ev'-ry pas-sion it nurs'd, ev'-ry bliss . . it a-dor'd, While the

myr-tle, now id - ly en-twin'd with his crown, Like the wreath of Her-mo-dius, should

co - ver his sword.*

FOURTH VERSE.

But, tho' glo - ry be gone, and tho' hope fade a - way, Thy name, lov - ed E - rin! shall

* See the Hymn, attributed to Alcæus, *Ἐν μυρτῷ κλαδί το ξίφος φορῶσιν*,—"I will carry my sword, hidden in myrtles, like Harmodius and Aristogiton," &c.

live in his songs, Not ev'n in the hour, when his heart is most gay, Will he

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "live in his songs, Not ev'n in the hour, when his heart is most gay, Will he".

lose the re-mem-brance of thee and thy wrongs! The stran-ger shall hear thy la-

The second system of the musical score. The vocal melody continues with the lyrics: "lose the re-mem-brance of thee and thy wrongs! The stran-ger shall hear thy la-". The piano accompaniment consists of chords and moving lines in the left and right hands.

ment on his plains; The sigh of thy harp shall be sent . . o'er the deep, Till thy

The third system of the musical score. The vocal melody continues with the lyrics: "ment on his plains; The sigh of thy harp shall be sent . . o'er the deep, Till thy". The piano accompaniment features more active figures in the right hand.

mas-ters them-selves, as they ri-vet thy chains, Shall pause at the song of their

The fourth system of the musical score. The vocal melody continues with the lyrics: "mas-ters them-selves, as they ri-vet thy chains, Shall pause at the song of their". The piano accompaniment continues with harmonic support.

cap-tive, and weep!

The fifth system of the musical score. The vocal melody concludes with the lyrics: "cap-tive, and weep!". The piano accompaniment provides a final harmonic setting for the phrase.

WHILE GAZING ON THE MOON'S LIGHT

Tenderly.

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a 6/8 time signature, while the left hand provides a steady bass line with eighth and sixteenth notes.

While gaz - ing on the moon's light, A mo - ment from her smile I turn'd, To

The first system of the song features a vocal melody in the right hand of a grand staff, with lyrics underneath. The piano accompaniment is in the left hand, featuring a steady bass line and chords.

look at orbs that more bright, In lone and dis - tant glo - ry burn'd! But

The second system continues the vocal melody and piano accompaniment. The lyrics are placed below the vocal line.

too far each proud star, For me to feel its warming flame, Much

The third system continues the vocal melody and piano accompaniment. The lyrics are placed below the vocal line.

more dear the mild sphere, That near our planet smil - ing came, Thus

The fourth system concludes the vocal melody and piano accompaniment. The lyrics are placed below the vocal line.

Ma - ry dear, be thou my own, While brighter eyes un - heed - ed play, I'll

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Ma - ry dear, be thou my own, While brighter eyes un - heed - ed play, I'll".

love those moon-light looks a - lone, Which bless my home and guide my way.

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "love those moon-light looks a - lone, Which bless my home and guide my way.".

8va.....

This system contains the third line of the song. It includes an 8va (octave up) marking above the vocal staff. The lyrics are: "8va.....".

SECOND VERSE.

The day had sunk in dim show'rs, But mid-night now, with lus - tre meek, I'll

This system contains the first line of the second verse. It features a vocal melody on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "The day had sunk in dim show'rs, But mid-night now, with lus - tre meek, I'll".

lum - in'd all the pale flow'rs Like hope that lights a mourn - er's cheek. I

This system contains the second line of the second verse. It continues the vocal melody and piano accompaniment. The lyrics are: "lum - in'd all the pale flow'rs Like hope that lights a mourn - er's cheek. I".

said, (while, the moon's smile play'd o'er a stream, in dimp-ling bliss) The

This system contains the first line of the song. It features a vocal melody in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "said, (while, the moon's smile play'd o'er a stream, in dimp-ling bliss) The".

moon looks on ma - ny brooks, The brook can see no moon but this!" And

This system contains the second line of the song. It continues the vocal melody and piano accompaniment. The lyrics are: "moon looks on ma - ny brooks, The brook can see no moon but this!" And

thus, I thought, our for - tunes run, For ma - ny a lo - ver looks to thee, While

This system contains the third line of the song. The piano accompaniment features a more active bass line. The lyrics are: "thus, I thought, our for - tunes run, For ma - ny a lo - ver looks to thee, While

oh! I feel there is but one, One Ma - ry in the world for me.

This system contains the fourth line of the song. The vocal melody concludes with a final note. The lyrics are: "oh! I feel there is but one, One Ma - ry in the world for me."

8va.-----

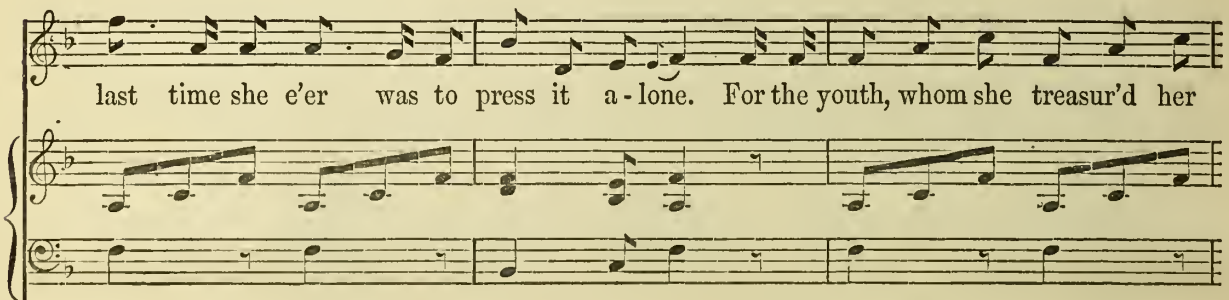
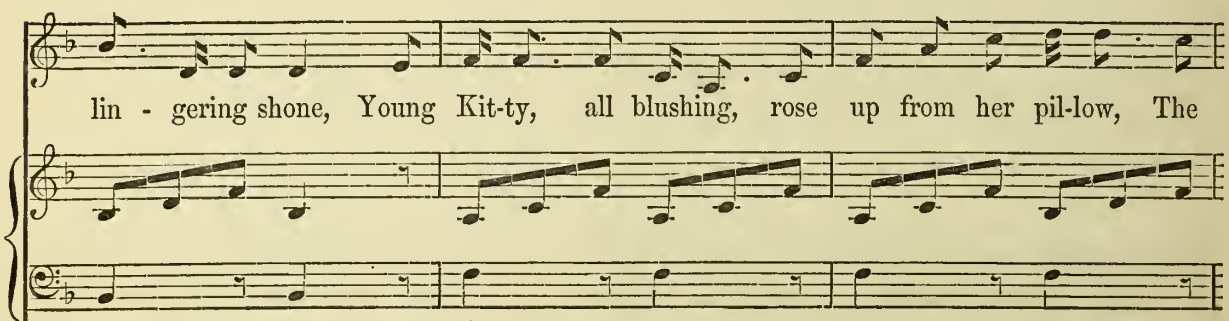
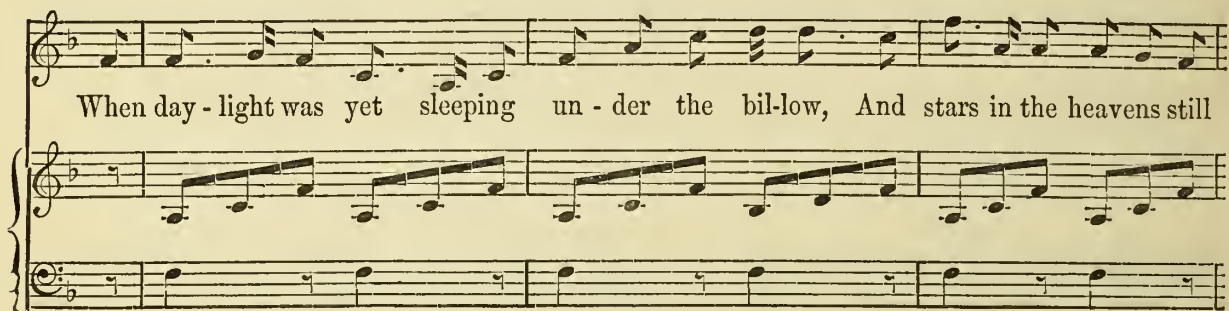
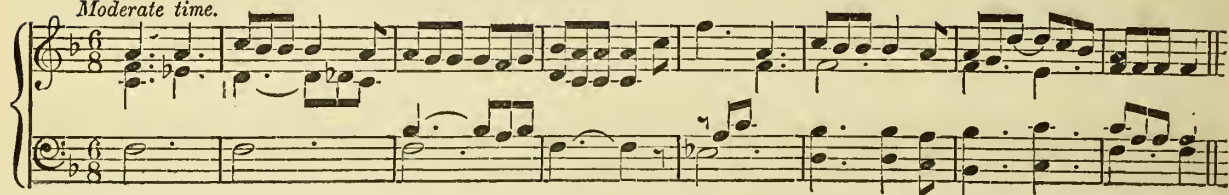
This system contains the final line of the song, which is an instrumental piece for the piano. It begins with a treble clef and a key signature of one flat. The melody is marked "8va." (octave) and continues across the system. The piano accompaniment is in the lower two staves.

WHEN DAYLIGHT WAS YET SLEEPING UNDER THE BILLOW.

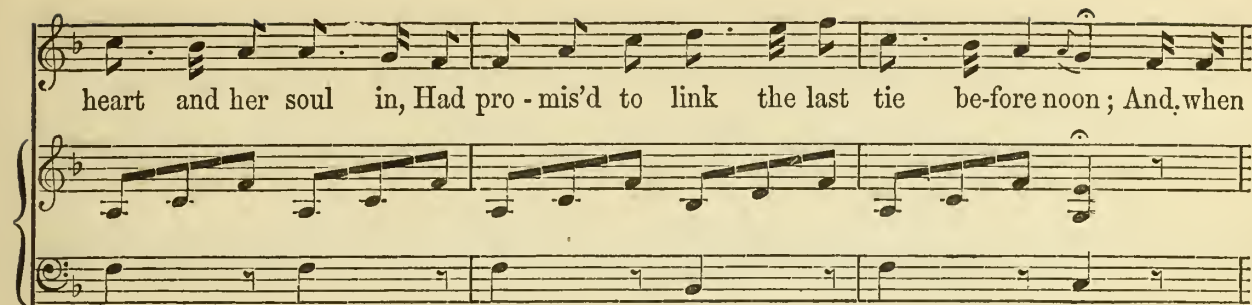
(AIR—KITTY OF COLERAINE.)*

(ILL OMENS.)

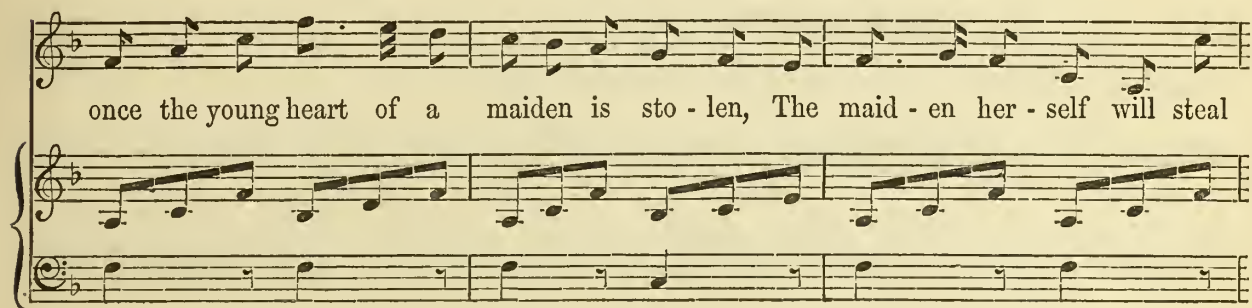
Moderate time.



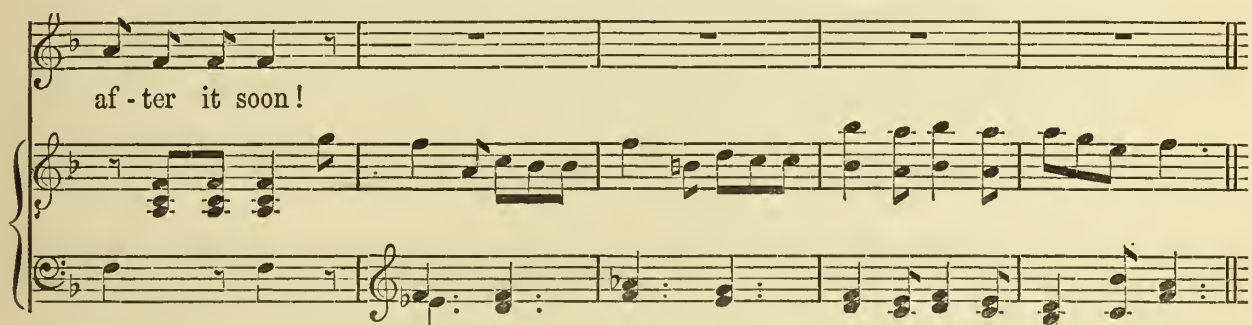
* Having some reason to suspect that "Kitty of Coleraine" is but a modern English imitation of our style, I have thought it right to give an authentic Irish air to the same words, without, however, omitting the former melody, for which the words were originally written, and to which, I believe, they are best adapted. "Paddy's Resource" follows the present air.



heart and her soul in, Had pro - mis'd to link the last tie be - fore noon ; And, when

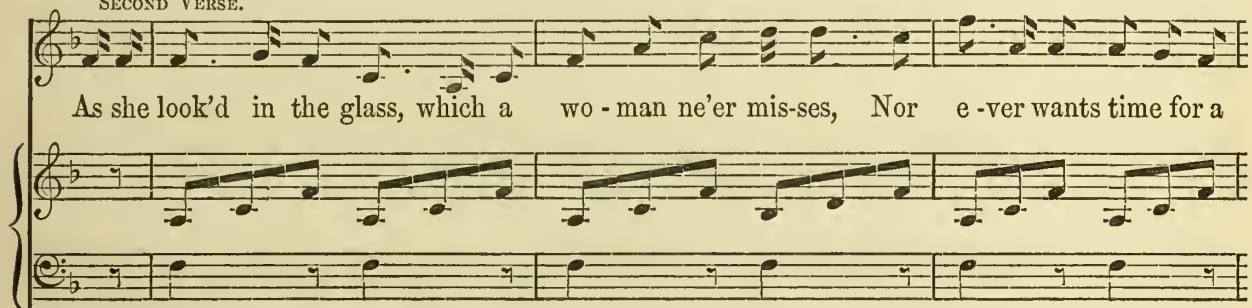


once the young heart of a maiden is sto - len, The maid - en her - self will steal

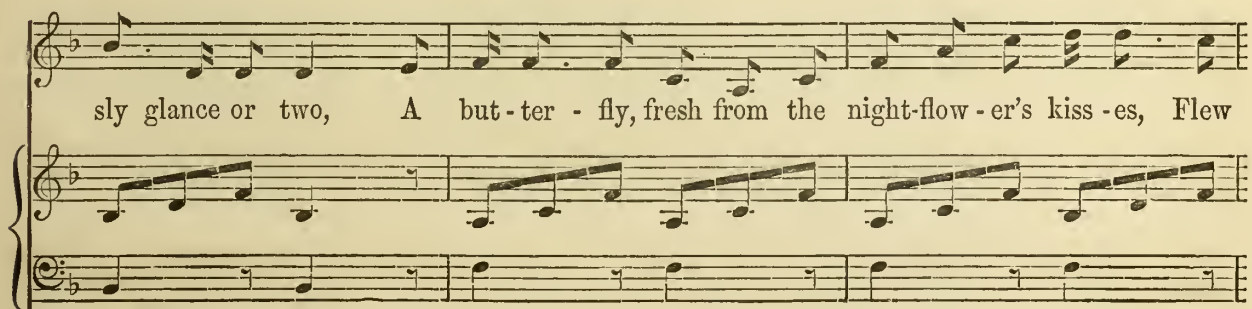


af - ter it soon !

SECOND VERSE.



As she look'd in the glass, which a wo - man ne'er mis - ses, Nor e - ver wants time for a



sly glance or two, A but - ter - fly, fresh from the night - flow - er's kiss - es, Flew

o - ver the mir - ror, and shad-ed her view. En - rag'd with the in - sect, for

hid - ing her gra - ces, She brush'd him—he fell, a - las! ne - ver to rise— “Ah!

such,” said the girl, “is the pride of our fa - ces, For which the soul’s in - no - cence

too of - ten dies!”

THIRD VERSE.

While she stole thro’ the gar - den, where heart’s-ease was growing, She cull’d some, and kiss’d off its

night - fal - len dew ; And a rose, fur - ther on, look'd so tempt - ing and glowing, That,

spite of her haste, she must ga - ther it too ; But, while o'er the ro - ses too

care - less - ly lean - ing, Her zone flew in two, and the heart's - ease was lost — "Ah! this

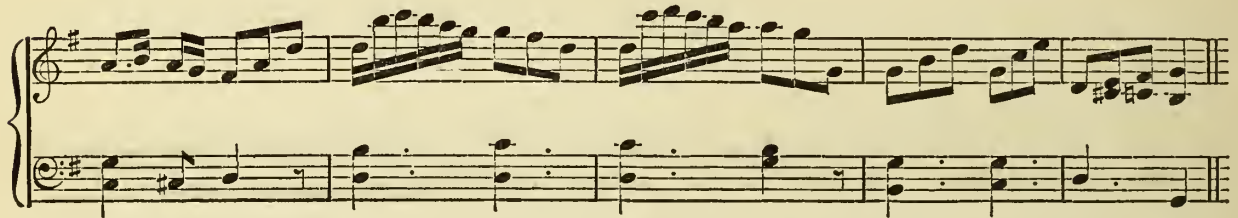
means," said the girl, (and she sigh'd at its mean - ing,) "That love is scarce worth the re -

pose it will cost !"

WHEN DAYLIGHT WAS YET SLEEPING UNDER THE BILLOW.

(AIR—PADDY'S RESOURCE.)

(ILL. OMENS.)

Moderate time.

When day - light was yet sleeping un - der the bil - low, And stars in the heavens still

lin - ger - ing shone, Young Kitty, all blush - ing, rose up from her pillow, The

last time she e'er was to press it a-lone. For the youth, whom she treasur'd her

heart and her soul in, Had pro-mis'd to link the last tie before noon; And, when

once the young heart of a mai-den is sto-len, The mai - den her - self will steal

af - ter it soon!

BY THE HOPE WITHIN US SPRINGING.

BEFORE THE BATTLE.

(AIR—THE FAIRY QUEEN.*)

HARMONIZED FOR FOUR VOICES.

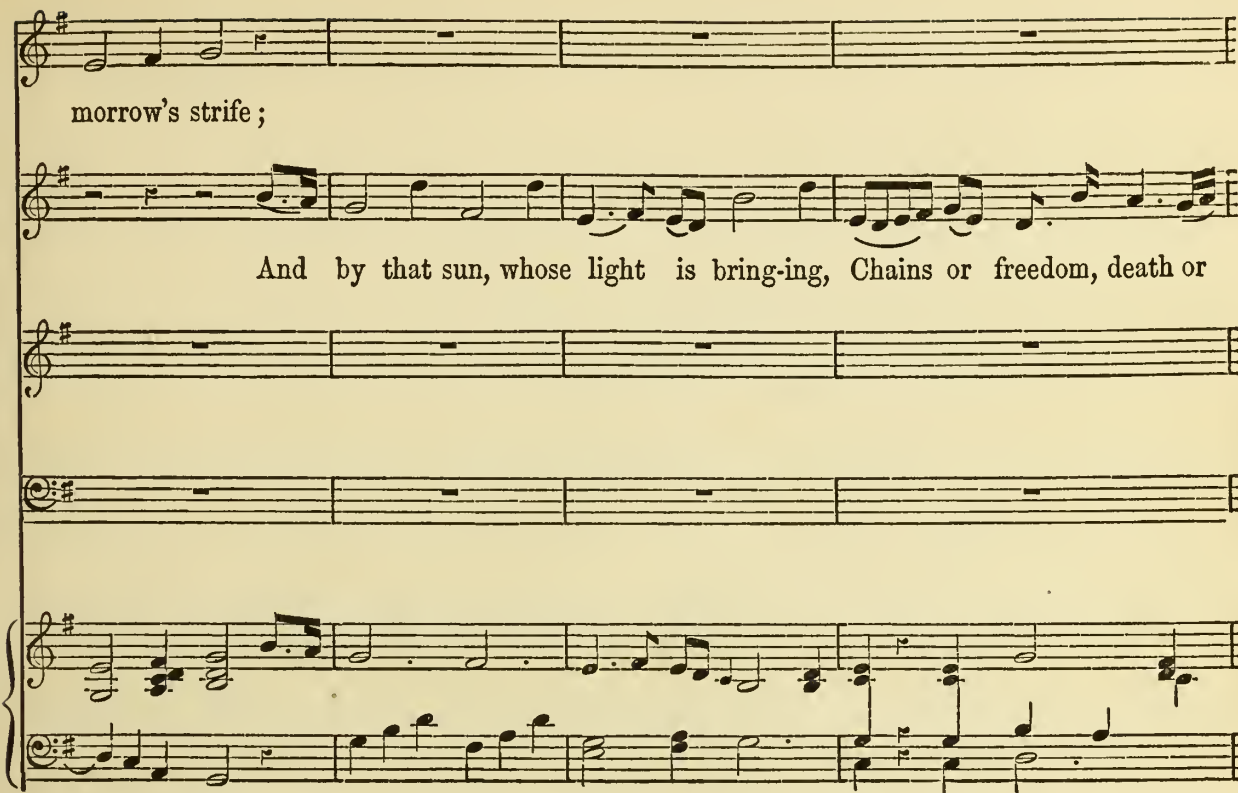
Majestically. *p* *f* *p* *lento.*

pp *ff* *p* *lento.* *a tempo.*

By the hope with - in us spring - ing, He - rald of to-

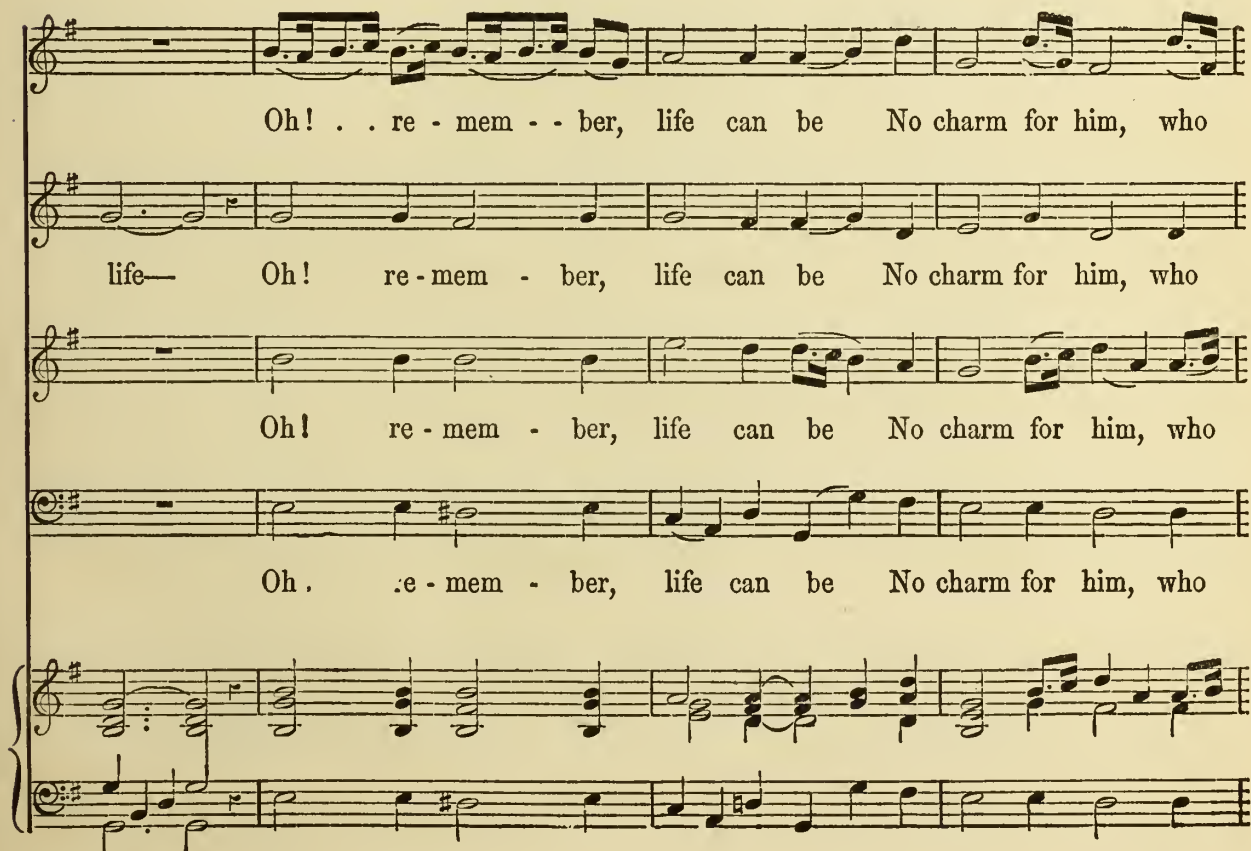
The musical score is arranged for four voices and piano accompaniment. It begins with a piano introduction in 6/4 time, marked 'Majestically'. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The vocal parts enter with a simple harmonic setting of the title. The score includes dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *ff* (fortissimo), as well as tempo markings like *lento* and *a tempo*. The vocal lines are written for four voices (Soprano, Alto, Tenor, and Bass), with the lyrics 'By the hope with - in us spring - ing, He - rald of to-' appearing under the Soprano line. The piano accompaniment continues throughout the vocal section, providing a rich harmonic background.

* In order to bring this fine air of Carolan within the compass of the voice, it was necessary to raise some parts of it an octave higher than they are in the original setting, and to convert into a symphony the wild, characteristic passage, which, more than once, breaks so boldly across the course of the melody. The merit of this arrangement, as well as the responsibility, rests entirely with Sir John Stevenson. He gave me the air in its present harmonized form, and I found it rather a difficult task to follow with words, of any tolerable meaning, those abrupt variations of expression with which it abounds. The Melody, in its original form, may be seen at page 150.



morrow's strife ;

And by that sun, whose light is bring-ing, Chains or freedom, death or



Oh! . . re - mem - - ber, life can be No charm for him, who

life— Oh! re - mem - ber, life can be No charm for him, who

Oh! re - mem - ber, life can be No charm for him, who

Oh . . e - mem - ber, life can be No charm for him, who

lives not free! Sinks a he - ro to his grave,
lives not free! Sinks a he - ro to his grave, 'Midst the
lives not free! Like the day-star in the wave, 'Midst the
lives not free! 'Midst the

The first system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics. The fifth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

dew - fall of a na - tion's tears!
dew - - fall . . of a na - tion's tears!
dew - - fall of a na - tion's tears!

The second system of the musical score consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) in G major, with lyrics. The fifth staff is a piano accompaniment in G major, featuring a melody in the right hand and a bass line in the left hand.

The smiles of home may
 Bless - ed is he, o'er whose . . de - cline The smiles of home may
 Blest is he, o'er whose . de - cline The smiles of home may

p

sooth - ing shine,
 sooth - ing shine, And light him down the steep of years :— . .
 sooth - ing shine, And light him down the steep of years :— . .
 sooth - ing shine, And light . . . him down the steep of years :—

p *cres.* *f*

But oh! how grand,

But oh! how grand, But

But oh! how grandly, how grandly, But

But oh! how grandly, how grandly, But

Who close their eyes on

oh! how grand they sink to rest, Who close their eyes on

oh! . . how grand . they sink . . to rest, Who close . . their eyes on

oh! how grand they sink to rest, Who close their eyes on

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

vic - t'ry's breast!

The first verse consists of four vocal staves, each with the lyrics "vic - t'ry's breast!". The piano accompaniment is shown in a grand staff (treble and bass clef) with a key signature of one sharp (F#). The melody is simple, using quarter and eighth notes. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

SECOND VERSE.

O'er his watch - fire's fad - ing em - - bers, Now the foe - man's

The second verse begins with the lyrics "O'er his watch - fire's fad - ing em - - bers, Now the foe - man's". The vocal staves show the melody for the first line of the verse. The piano accompaniment continues with a similar pattern to the first verse, featuring a steady eighth-note pattern in the left hand and chords in the right hand. The key signature remains one sharp (F#).

cheek turns white,

When his bo-ding heart that field re-mem-bers, Where we dimm'd his glo-ry's

Ne - - ver let . . . him bind a - gain A chain, like that we

light! Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

Ne - - ver let him bind a - gain A chain, like that we

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: 'cheek turns white, When his bo-ding heart that field re-mem-bers, Where we dimm'd his glo-ry's Ne - - ver let . . . him bind a - gain A chain, like that we light! Ne - - ver let him bind a - gain A chain, like that we Ne - - ver let him bind a - gain A chain, like that we Ne - - ver let him bind a - gain A chain, like that we'. The piano accompaniment features a steady bass line and chords in the right hand.

broke from then. Oh! be - fore the ev'ning falls,
 broke from then. Oh! be - fore the ev'ning falls, May we
 broke from then. Hark! the horn of com - bat calls— May we
 broke from then. May we

pledge that horn in tri - umph round! *
 pledge that . . horn in tri - umph round!
 pledge that horn in tri - umph round!

* "The Irish Corna was not entirely devoted to martial purposes. In the heroic ages, our ancestors quaffed Meadh out of them, as the Danish hunters do their beverage at this day."—WALKER.

In slum - ber cold at

Ma - ny a heart, that now . . . beats high, In slum - ber cold at

Ma - ny hearts, that now . . . beat high, In slum - ber cold at

Ma - - ny hearts, that now . . . beat high, In slum - ber cold at

night shall lie,

night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .

night shall lie, Nor wak - en ev'n at vic - t'ry's sound:— . . .

night shall lie, Nor wak - - - - en ev'n at vict'ry's sound:—

But oh! how blest,
 But oh! how blest, But
 But oh! how blessed, how blessed, But
 But oh! how blessed, how blessed, But

O'er whom a wond' - ring
 oh! . . how blest . . that he - - ro's sleep, O'er whom . . a wond'ring
 oh! . . how blest that he - - - ro's sleep, O'er whom . . a wond' - ring
 oh! how blest that he - - - ro's sleep, O'er whom a wond'-ring

NIGHT CLOSED AROUND.

AFTER THE BATTLE.

(AIR—THY FAIR BOSOM.)
With solemnity.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It begins with a piano (*p*) dynamic and features several trills (*tr*). The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines.

The second system continues the musical score. The upper staff contains the vocal melody with the lyrics "Night clos'd a-round . . . the conqu'ror's way . . . And lightning shew'd the". The lower staff continues the piano accompaniment. The system concludes with a double bar line.

The third system of the musical score continues the composition. The upper staff has the lyrics "dis-tant hill, Where those, who lost . . . that dread-ful day, . . . Stood". The lower staff provides the corresponding piano accompaniment. The system ends with a double bar line.

The fourth and final system of the musical score on this page. The upper staff contains the lyrics "few and faint, . . . but fear-less still! The soldier's hope, the pa-triot's". The lower staff continues the piano accompaniment. The system concludes with a double bar line.

zeal, For e - ver dimm'd, . for e - ver crost— . Oh!

This system contains the first line of the song. The vocal melody is on a single staff, and the piano accompaniment is on two staves (treble and bass). The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: 'zeal, For e - ver dimm'd, . for e - ver crost— . Oh!'.

who shall say what he - roes feel, . . . When all but life and

This system contains the second line of the song. The vocal melody continues with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: 'who shall say what he - roes feel, . . . When all but life and'.

honour's lost!

This system contains the third line of the song. The vocal melody ends with a whole note. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: 'honour's lost!'.

SECOND VERSE.

The last sad hour . . . of free-dom's dream, . . And va-lour's task, . . mov'd

This system contains the first line of the second verse. The vocal melody begins with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: 'The last sad hour . . . of free-dom's dream, . . And va-lour's task, . . mov'd'.

slow - ly by, While mute they watch'd, . . . till morn-ing's beam . . . Should

This system contains the second line of the second verse. The vocal melody continues with a triplet of eighth notes. The piano accompaniment continues with a steady eighth-note pattern. The lyrics are: 'slow - ly by, While mute they watch'd, . . . till morn-ing's beam . . . Should'.

rise, and give them light to die!—There is a world, where souls are

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "rise, and give them light to die!—There is a world, where souls are".

free, Where ty - rants taint . . . not na-ture's bliss; . . If

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "free, Where ty - rants taint . . . not na-ture's bliss; . . If".

death that world's . . . bright op' - ning be, . . . Oh! who would live . . . a

The third system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "death that world's . . . bright op' - ning be, . . . Oh! who would live . . . a".

slave in this!

The fourth system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: "slave in this!".

OH! 'TIS SWEET TO THINK.

(AIR—THADY, YOU GANDER.)

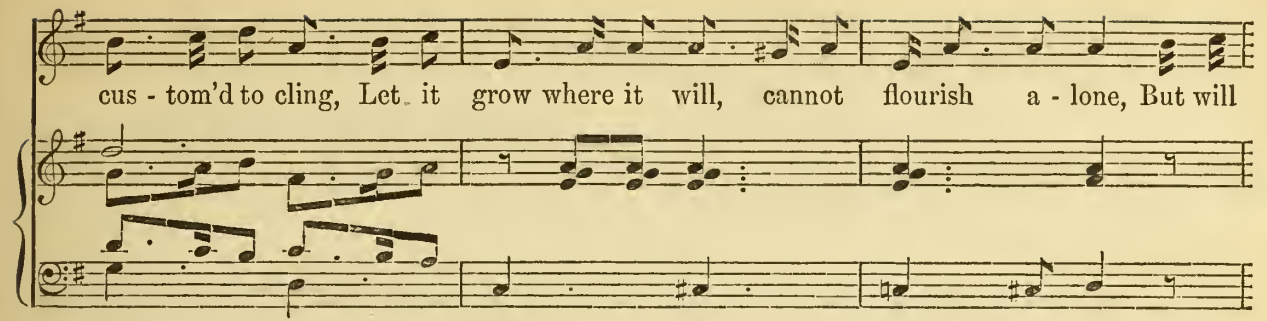
Playfully.

Oh! 'tis sweet to think, that, wher-e'er we rove, We are sure to find some-thing

bliss-ful and dear; And that, when we're far from the lips we love, We have

but to make love to the lips we are near! * The heart, like a ten-dril, ac-

* I believe it is Marinontel, who says "*Quand on n'a pas ce que l'on aime, il faut aimer ce que l'on a.*" There are so many matter-of-fact people, who take such *jeux d'esprit* at this defence of inconstancy to be the actual and genuine sentiments of him who writes them, that they compel one, in self-defence, to be as matter-of-fact as themselves, and to remind them, that Democritus was not the worse physiologist, for having playfully contended that snow was black; nor Erasmus in any degree the less wise, for having written an ingenious encomium of folly.



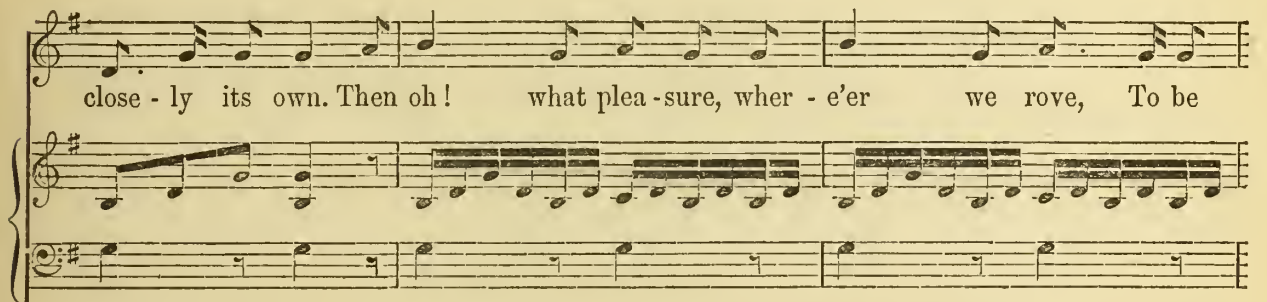
cus - tom'd to cling, Let it grow where it will, cannot flourish a - lone, But will

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "cus - tom'd to cling, Let it grow where it will, cannot flourish a - lone, But will".



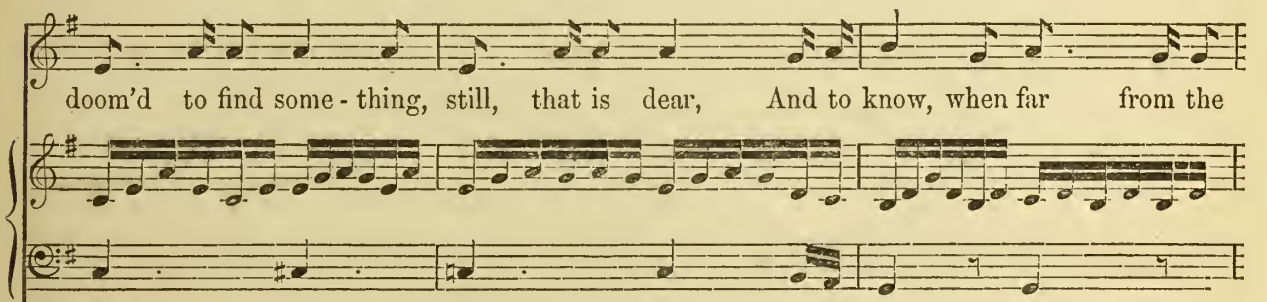
lean to the near - est and love - li - est thing, It can twine with it - self, and make

The second system continues the melody and accompaniment. The lyrics are: "lean to the near - est and love - li - est thing, It can twine with it - self, and make".



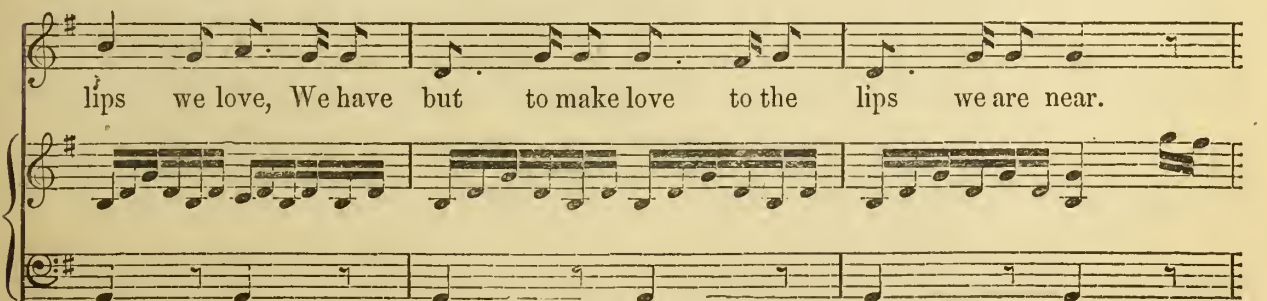
close - ly its own. Then oh! what plea - sure, wher - e'er we rove, To be

The third system continues the melody and accompaniment. The lyrics are: "close - ly its own. Then oh! what plea - sure, wher - e'er we rove, To be".



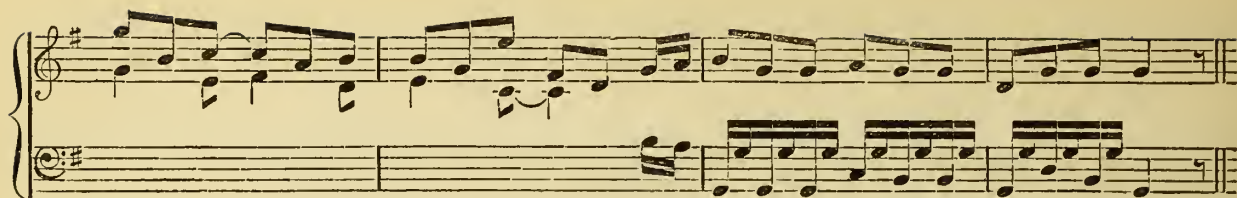
doom'd to find some - thing, still, that is dear, And to know, when far from the

The fourth system continues the melody and accompaniment. The lyrics are: "doom'd to find some - thing, still, that is dear, And to know, when far from the".

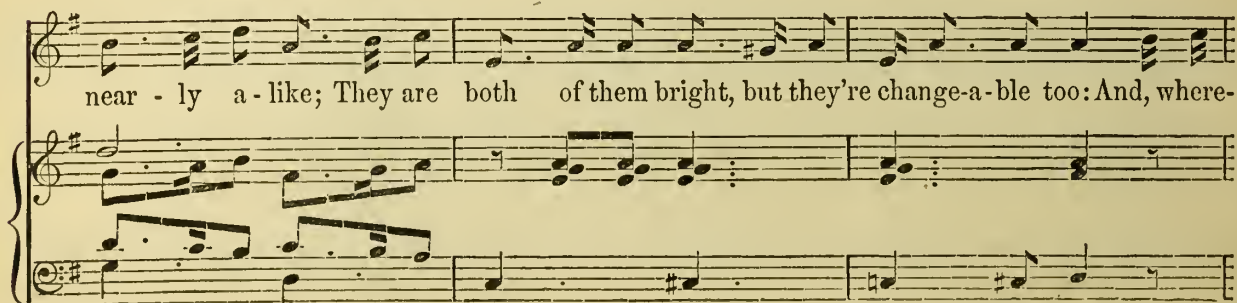
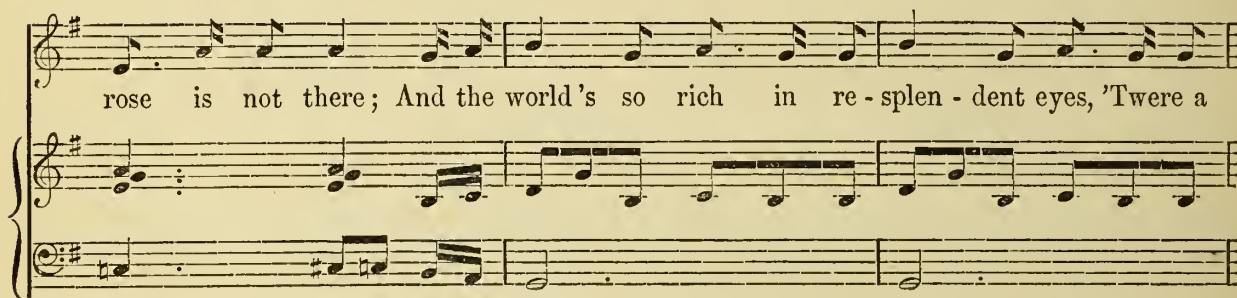
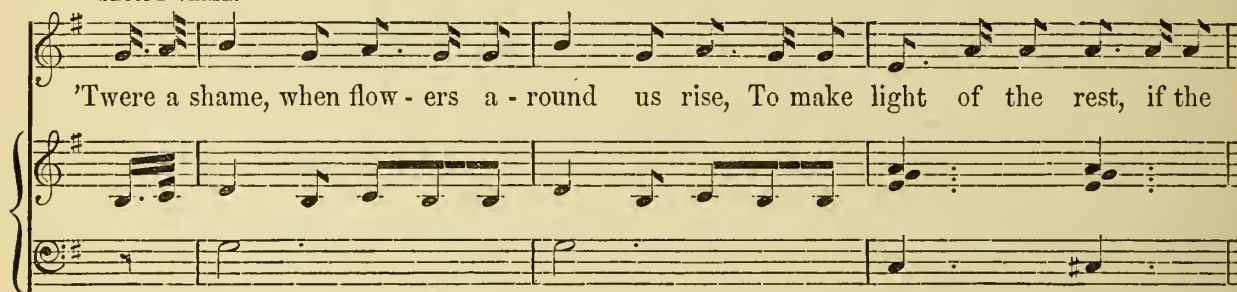


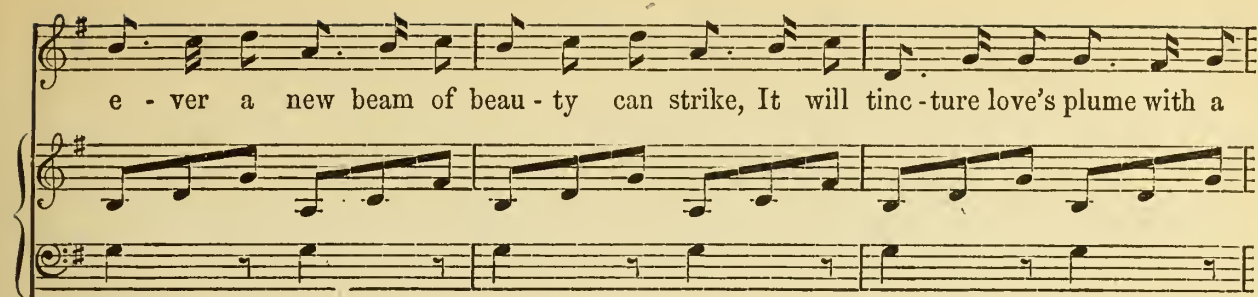
lips we love, We have but to make love to the lips we are near.

The fifth system concludes the melody and accompaniment. The lyrics are: "lips we love, We have but to make love to the lips we are near."



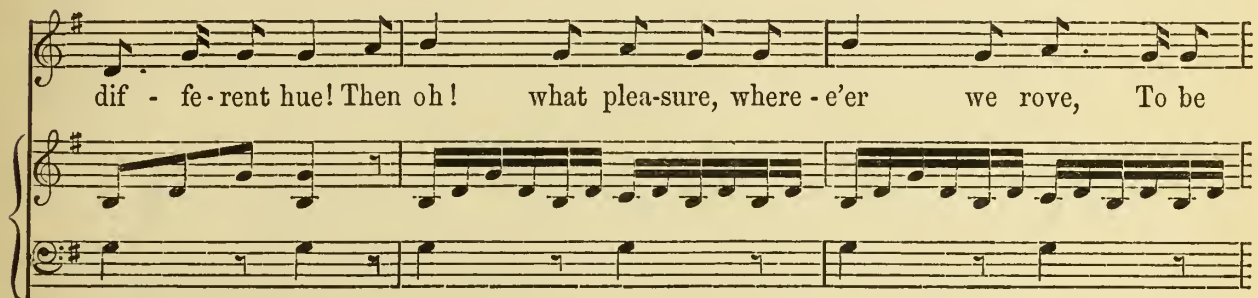
SECOND VERSE.





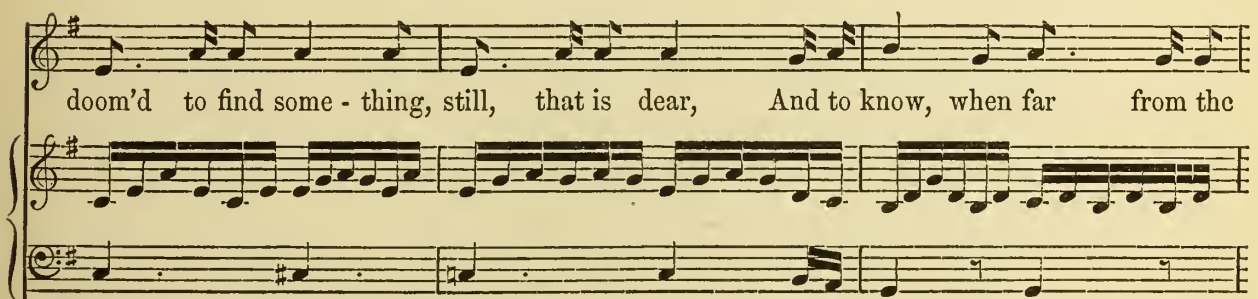
e - ver a new beam of beau - ty can strike, It will tinc - ture love's plume with a

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "e - ver a new beam of beau - ty can strike, It will tinc - ture love's plume with a".



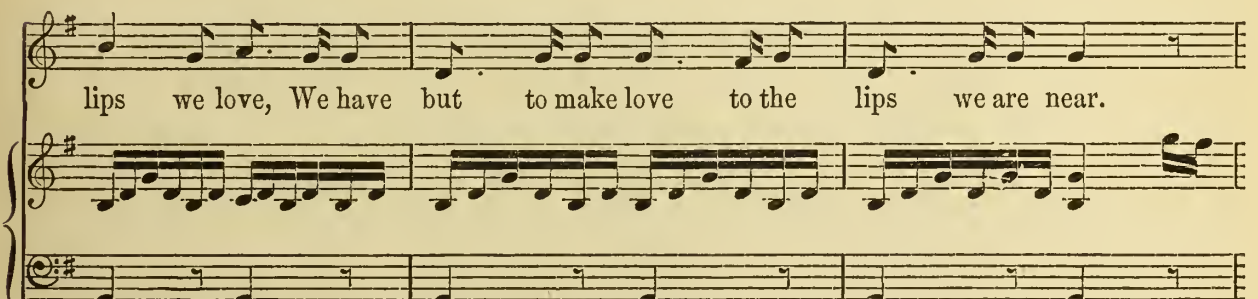
dif - fe - rent hue! Then oh! what plea - sure, where - e'er we rove, To be

The second system continues the melody and accompaniment. The lyrics are: "dif - fe - rent hue! Then oh! what plea - sure, where - e'er we rove, To be".



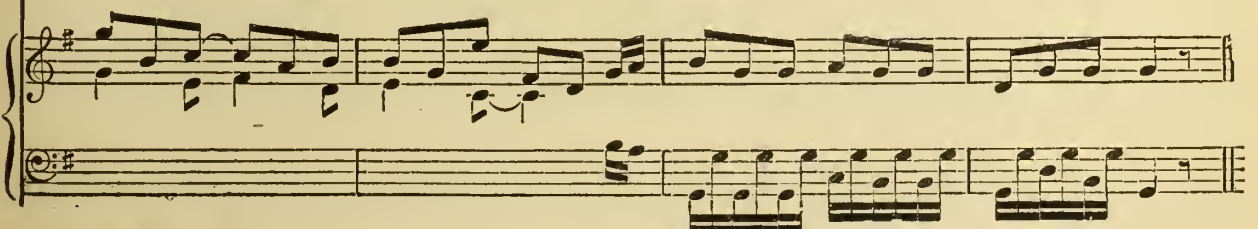
doom'd to find some - thing, still, that is dear, And to know, when far from the

The third system continues the melody and accompaniment. The lyrics are: "doom'd to find some - thing, still, that is dear, And to know, when far from the".



lips we love, We have but to make love to the lips we are near.

The fourth system continues the melody and accompaniment. The lyrics are: "lips we love, We have but to make love to the lips we are near."



The fifth system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "lips we love, We have but to make love to the lips we are near."

THE IRISH PEASANT TO HIS MISTRESS.

THROUGH GRIEF AND THROUGH DANGER.

(AIR — I ONCE HAD A TRUE LOVE.

HARMONIZED FOR TWO VOICES.

With feeling.

Thro' grief and thro' dan - ger thy smile hath cheer'd my way, Till

Thro' grief and thro' dan - ger thy smile hath cheer'd my way, Till

hope seem'd to bud from each thorn, that round me lay; The

hope seem'd to bud from each thorn, that round me lay; The

THROUGH GRIEF AND THROUGH DANGER.

dark - er our for - tune, the bright - er our pure love burn'd, Till

dark - er our for - tune, the bright - er our pure love burn'd, Till

The first system of the musical score consists of three staves. The top staff is a single melodic line in G major (one flat). The middle staff is a second melodic line, also in G major. The bottom staff is a piano accompaniment consisting of a treble and bass clef with chords. The lyrics are written below the first two staves.

shame in - to glo - ry, till fear in - to zeal was turn'd; Oh!

shame in - to glo - ry, till fear in - to zeal was turn'd; Oh!

The second system of the musical score consists of three staves. The top staff is a single melodic line in G major. The middle staff is a second melodic line, also in G major. The bottom staff is a piano accompaniment consisting of a treble and bass clef with chords. The lyrics are written below the first two staves.

slave as I was, in thy arms my spir - it felt free, And

slave as I was, in thy arms my spir - it felt free, And

The third system of the musical score consists of three staves. The top staff is a single melodic line in G major. The middle staff is a second melodic line, also in G major. The bottom staff is a piano accompaniment consisting of a treble and bass clef with chords. The lyrics are written below the first two staves.

bleſs'd ev'n the ſor-rows that made me more dear to thee.

bleſs'd ev'n the ſor-rows that made me more dear to thee.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are 'bleſs'd ev'n the ſor-rows that made me more dear to thee.' The melody is simple and melodic, with a gentle rise and fall.

The piano accompaniment for the first verse is in G major and 4/4 time. It features a simple, rhythmic pattern in the right hand and a more active, flowing pattern in the left hand. The melody is in the right hand, with a gentle rise and fall.

The piano accompaniment for the first verse is in G major and 4/4 time. It features a simple, rhythmic pattern in the right hand and a more active, flowing pattern in the left hand. The melody is in the right hand, with a gentle rise and fall.

SECOND VERSE.

Thy ri - val was ho - nour'd, while thou wert wrong'd and scorn'd: Thy

The second system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are 'Thy ri - val was ho - nour'd, while thou wert wrong'd and scorn'd: Thy'. The melody is simple and melodic, with a gentle rise and fall.

crown was of bri - ars, while gold her brows a - dorn'd; She

The third system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are 'crown was of bri - ars, while gold her brows a - dorn'd; She'. The melody is simple and melodic, with a gentle rise and fall.

woo'd me to tem - ples, while thou lay'st hid in caves; Her

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "woo'd me to tem - ples, while thou lay'st hid in caves; Her".

friends were all mas - ters, while thine, a - las! were slaves; Yet,

The second system continues the melody and accompaniment. The lyrics are: "friends were all mas - ters, while thine, a - las! were slaves; Yet,".

cold in the earth, at thy feet I would ra - - ther be, Than

The third system continues the melody and accompaniment. The lyrics are: "cold in the earth, at thy feet I would ra - - ther be, Than".

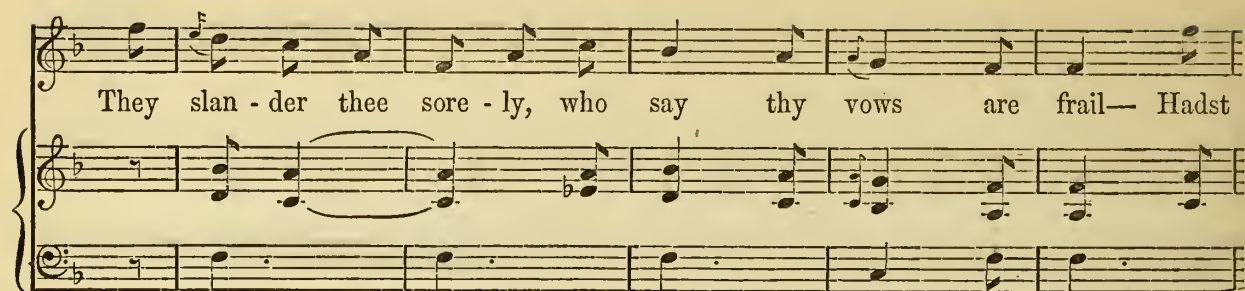
wed what I lov'd not, or turn one thought from thee.

The fourth system continues the melody and accompaniment. The lyrics are: "wed what I lov'd not, or turn one thought from thee."

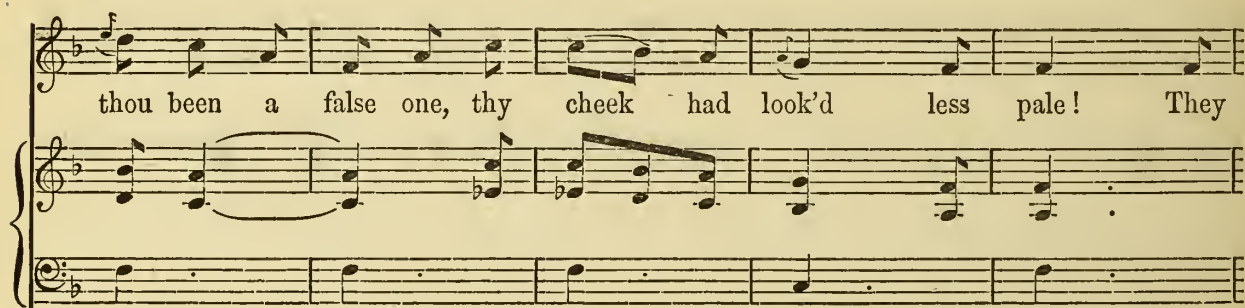
The fifth system continues the melody and accompaniment. The lyrics are: "wed what I lov'd not, or turn one thought from thee."

The sixth system concludes the piece with a final cadence. The lyrics are: "wed what I lov'd not, or turn one thought from thee."

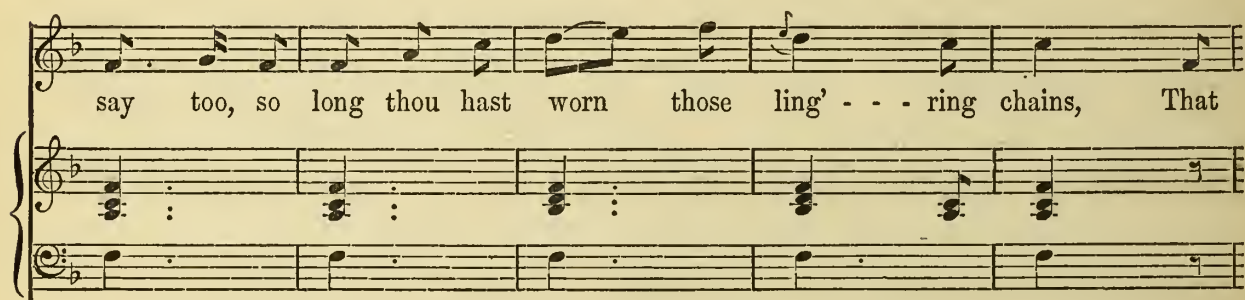
THIRD VERSE.



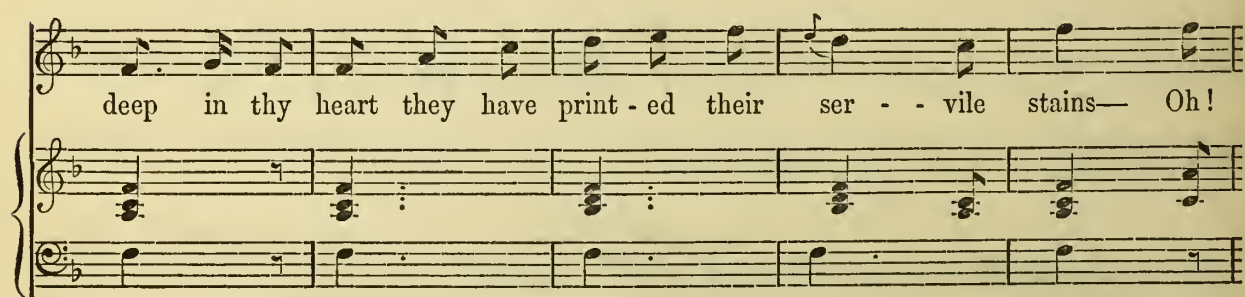
They slan - der thee sore - ly, who say thy vows are frail— Hadst



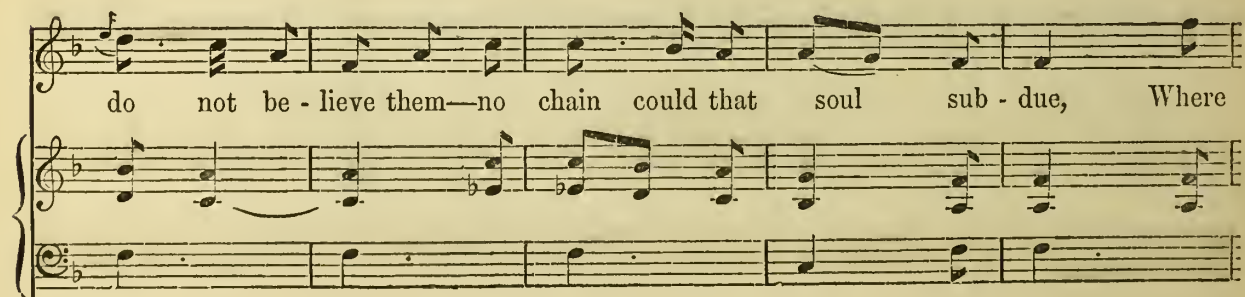
thou been a false one, thy cheek had look'd less pale! They



say too, so long thou hast worn those ling' - - - ring chains, That



deep in thy heart they have print - ed their ser - - vile stains— Oh!



do not be - lieve them—no chain could that soul sub - due, Where

shin - eth thy spi - rit, there li - ber - ty shin - - - eth too.*

The score consists of a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line includes the lyrics: "shin - eth thy spi - rit, there li - ber - ty shin - - - eth too.*". The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages.

WHEN THRO' LIFE UNBLEST WE ROVE.

Slow and with feeling.

When thro' life un - blest we rove, Los - ing all that made life dear,

The score is in common time (C) and features a vocal line in treble clef and piano accompaniment in grand staff. The tempo/mood is marked "Slow and with feeling." The vocal line includes the lyrics: "When thro' life un - blest we rove, Los - ing all that made life dear,". The piano accompaniment consists of arpeggiated chords.

* "Where the Spirit of the Lord is, there is liberty."—St. PAUL, 2 Corinthians, iii. 17.

Should some notes we us'd to love In days of boy-hood, meet our ear,

The first system of the musical score features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a quarter rest, followed by a series of eighth and sixteenth notes. The piano accompaniment consists of chords in the right hand and a moving bass line in the left hand.

Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept,

The second system continues the melody and accompaniment. The vocal line has a quarter rest at the start, then continues with eighth notes. The piano accompaniment maintains its harmonic support with chords and a steady bass line.

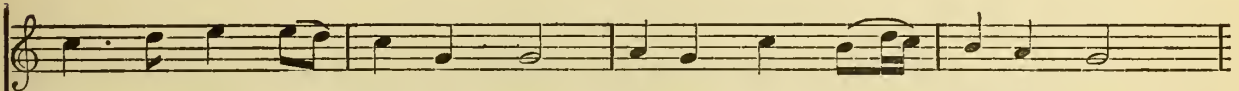
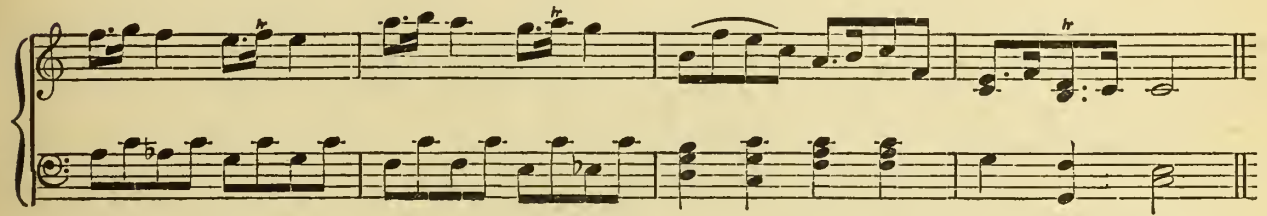
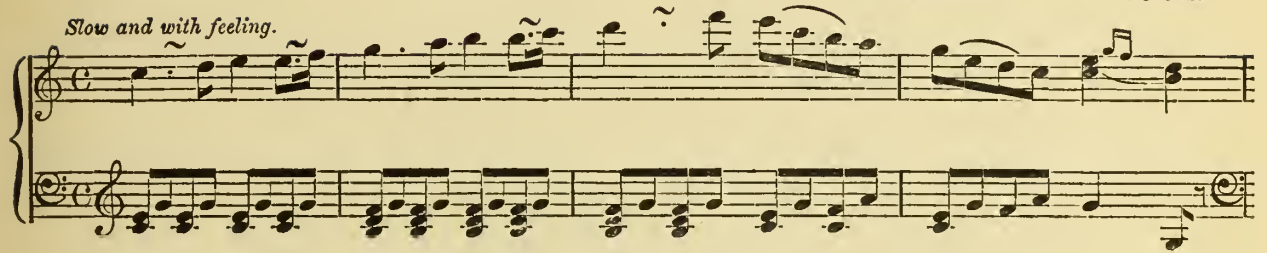
Kind-ling for-mer smiles a-gain In fa-ded eyes that long have wept.

The third system shows the vocal melody and piano accompaniment. The vocal line starts with a quarter rest, followed by eighth notes. The piano accompaniment continues with its characteristic chordal texture and bass movement.

The fourth system of the score shows the final part of the vocal melody and piano accompaniment. The vocal line concludes with a half note. The piano accompaniment ends with a final chord in the right hand and a sustained note in the left hand.

WHEN THRO' LIFE UNBLEST WE ROVE.

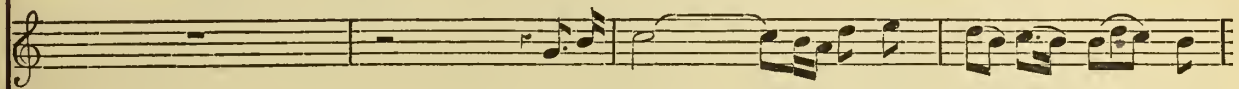
HARMONIZED FOR FOUR VOICES.

Slow and with feeling.

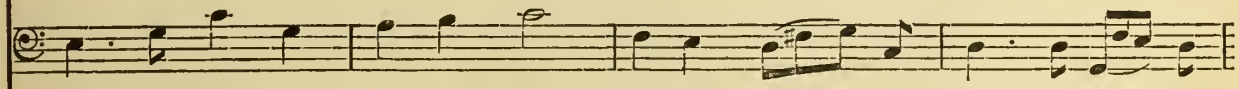
When through life un - blest we rove, Los - ing all that made life dear,



When through life un - blest we rove, Los - ing all . . that made life dear,



Los - ing all that made life dear, Should



When through life un - blest we rove, Los - ing all . . that made life dear, Should



Should some notes we us'd to love In days of boy-hood, meet our ear,
 Should some notes we us'd to love In days of boy-hood, meet our ear,
 notes we lov'd In days of boy-hood, meet our ear,
 notes we us'd to love In days of boy-hood, meet our ear,

Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept,
 Wak'nings thoughts that long have slept.
 Oh! how wel-come breathes the strain, Wak'ning thoughts that long have slept, Kindling
 Wak'ning thoughts that long have slept, Kindling

Kind-ling for-mer smiles a-gain In fa-ded eyes that long have wept.

Kind-ling for-mer smiles a-gain In fa-ded eyes that long have wept.

for-mer smiles a-gain . . . In fa-ded eyes that long have wept.

for - - - mer smiles a-gain In fa-ded eyes that long have wept.

SECOND VERSE.

Like the gale, that sighs a-long Beds of o - - ri - - en - tal flow'rs,

Like the gale, that sighs a-long Beds of o - - - ri - en - tal flow'rs,

Beds of o - - - - ri - en - tal flow'rs, Is the

Like the gale, that sighs a-long Beds of o - - - ri - en - tal flow'rs, Is the

Is the grate-ful breath of song, That once was heard in hap-pier hours;
 Is the grate-ful breath of song, That once was heard in hap-pier hours;
 breath of song, That once was heard in hap-pier hours;
 grate - - - - ful breath of song, That once was heard in hap-pier hour

Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death,
 Tho' the flow'rs have sunk in death,
 Fill'd with balm the gale goes on, Tho' the flow'rs have sunk in death, So when
 Tho' the flow'rs have sunk in death, So when

So when plea-sure's dream is gone, Its mem' - ry lives in Mu-sic's breath.

So when plea-sure's dream is gone, Its mem' - ry lives in Mu-sic's breath.

plea-sure's dream is gone, . Its mem'ry lives in Mu-sic's breath.

plea - - - - sure's dream is gone, Its mem - ry lives in mu - sic's breath.

THIRD VERSE

Mu - sic, oh! how faint, how weak, Language fades be - - fore thy spell,

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, . .

Language fades . . . be - fore thy spell, Why should

Mu - sic, oh! how faint, how weak, Language fades be - fore thy spell, Why should

Why should feel-ing e - - ver speak, When thou . . canst breathe her soul so well.

Why should feel-ing e - ver speak, When thou canst breathe her soul so well.

feel - - - - - ing speak, When thou canst breathe her soul so well.

feel - - - - - ing e - ver speak, When thou canst breathe her soul so well.

Friendship's bal - my words may feign, Love's are ev'n more false than they,

Love's are ev'n more false than they,

Friendship's bal - my words may feign, Love's are ev'n more false than they, Oh! 'tis

Love's are ev'n more false than they, Oh! 'tis

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

on - ly Mu - sic's strain, Can sweetly soothe and not be - tray!

on - - - - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: 'Oh! 'tis on - ly Mu - sic's strain, Can sweet - ly soothe and not be - tray!'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

IT IS NOT THE TEAR AT THIS MOMENT SHED.

With expression.

It is not the tear at this mo - ment shed, When the cold turf has just been laid

The second system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The fifth staff is a piano accompaniment. The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are: 'It is not the tear at this mo - ment shed, When the cold turf has just been laid'. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

o'er him, That can tell how be-lov'd was the soul that's fled, Or how

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "o'er him, That can tell how be-lov'd was the soul that's fled, Or how".

deep in our hearts we de - plore him, 'Tis the tear thro' ma - ny a

The second system of the musical score. The vocal line continues with the lyrics: "deep in our hearts we de - plore him, 'Tis the tear thro' ma - ny a". The piano accompaniment provides harmonic support.

long day wept, Thro' a life by his loss all sha - - - ded, 'Tis the

The third system of the musical score. The vocal line continues with the lyrics: "long day wept, Thro' a life by his loss all sha - - - ded, 'Tis the". The piano accompaniment continues with a steady rhythm.

sad remembrance fond - ly kept, When all o - ther griefs have fa - - - ded.

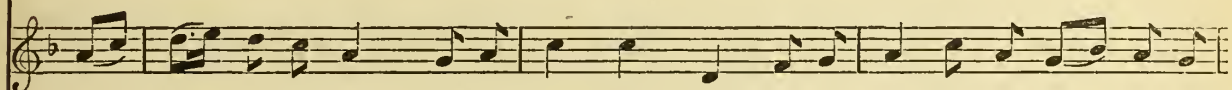
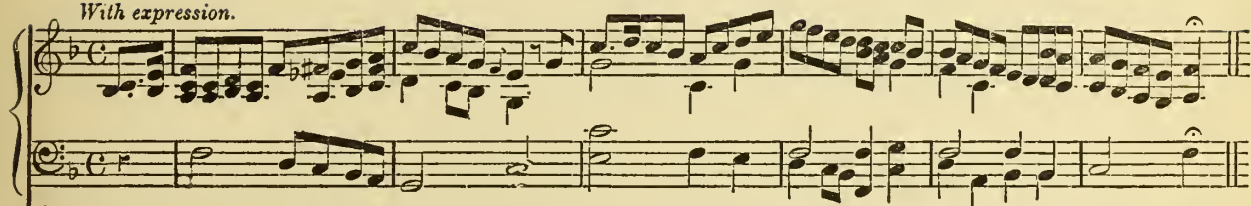
The fourth system of the musical score. The vocal line concludes with the lyrics: "sad remembrance fond - ly kept, When all o - ther griefs have fa - - - ded." The piano accompaniment ends with a final chord.

The fifth system of the musical score, which appears to be a continuation of the piano accompaniment from the previous system, ending with a final chord.

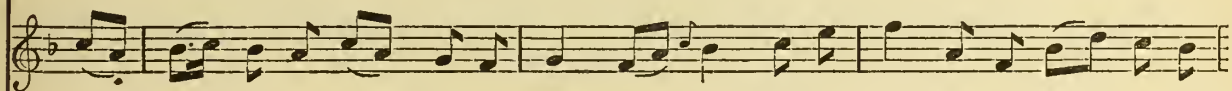
IT IS NOT THE TEAR AT THIS MOMENT SHED.

HARMONIZED FOR TWO VOICES.

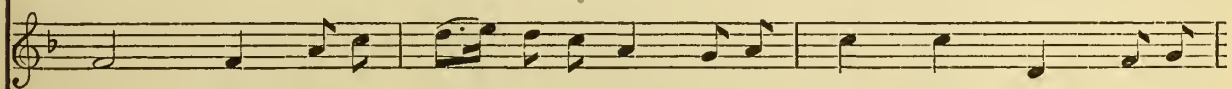
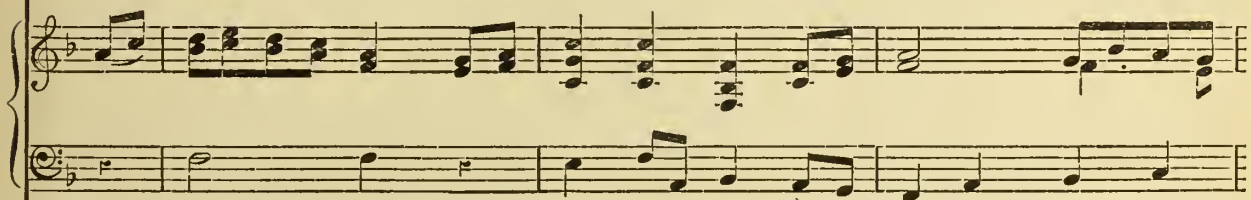
With expression.



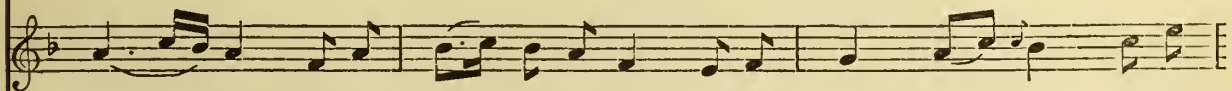
It is not the tear, at this mo - ment shed, When the cold turf has just been laid



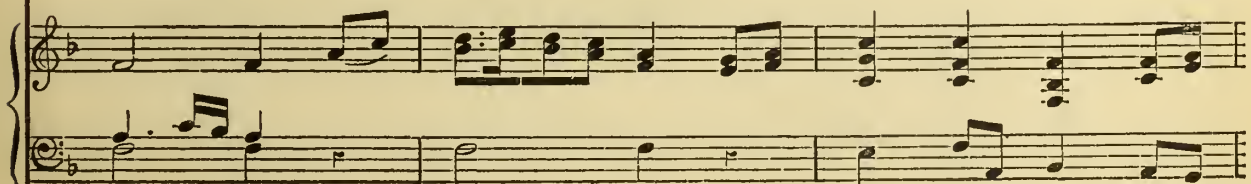
It is not the tear, at this mo - ment shed, When the cold turf has just been laid



o'er him, That can tell how be-lov'd was the soul that's fled, Or how



o'er . . . him That can tell how be-lov'd was the soul that's fled, Or how



deep in our hearts we de - plore him, 'Tis the tear thro' ma - ny a
deep in our hearts we de - - plore . . him, 'Tis the tear thro' ma - ny a

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in bass clef. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

long day wept, Thro' a life by his loss all sha - - - ded, 'Tis the
long day wept, Thro' a life by his loss all sha - - - ded, 'Tis the

The second system continues the musical score with two vocal staves and piano accompaniment. The lyrics are written below the vocal staves, maintaining the same musical notation and key signature as the first system.

sad remembrance fond - ly kept, When all o - ther griefs have fa - - - ded.
sad remembrance, fond - ly kept, When all o - ther griefs have fa - - - ded.

The third system of the musical score features two vocal staves and piano accompaniment. The lyrics are written below the vocal staves, with hyphens indicating syllables that span across measures.

The fourth system of the musical score consists of two piano staves. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one flat. The system concludes the piece with a final chord.

SECOND VERSE.

Oh! thus shall we mourn, And his mem'-ry's light, While it shines thro' our hearts, will im -

Oh! thus shall we mourn, And his mem' - ry's light, While it shines thro' our hearts, will im -

prove them, For worth shall look fair - er, and truth more bright, When we

prove them, For worth shall look fair - er, and truth more bright, When we

think how he liv'd but to love them! And as bu - ried saints the

think how he liv'd but to love them! And as bu - ried saints the

grave per - fume, Where fade-less they've long been ly - - - - ing, So our

grave per - fume, Where fade - less they've long been ly - - - - ing, So our .

hearts shall borrow a sweet'ning bloom From the i-mage he left therein dy - - ing!

hearts shall borrow a sweet'ning bloom From the i-mage he left therein dy - - ing!

'TIS BELIEV'D THAT THIS HARP WHICH I WAKE NOW FOR THEE.

HARMONIZED FOR THREE VOICES.

'Tis be - liev'd that this Harp which I wake now for thee, Was a Sy - ren of

'Tis be - liev'd that this Harp which I wake now for thee, of

'Tis be - liev'd this Harp which I wake for thee, Was a Sy - ren of

p

old who sung un - der the sea, And who of - ten at eve through the

old who sung un - der the sea, And who of - ten at eve through the

old who sung un - der the sea, And who oft at eve through

bright bil - low rov'd To meet on the green shore a youth whom she lov'd.

bright bil - low rov'd To meet on the green shore a youth whom she lov'd.

bright bil - lows rov'd To meet on the green shore a youth whom she lov'd.

bright bil - low rov'd To meet on the green shore a youth whom she lov'd.

SECOND VERSE.

But she lov'd him in vain, for he left her to weep, And in tears all the

But she lov'd him in vain, for he left her to weep, in

But she lov'd in vain, for he left her to weep, And in tears all the

night her gold ring - lets to steep, 'Till heav'n look'd with mer - cy on

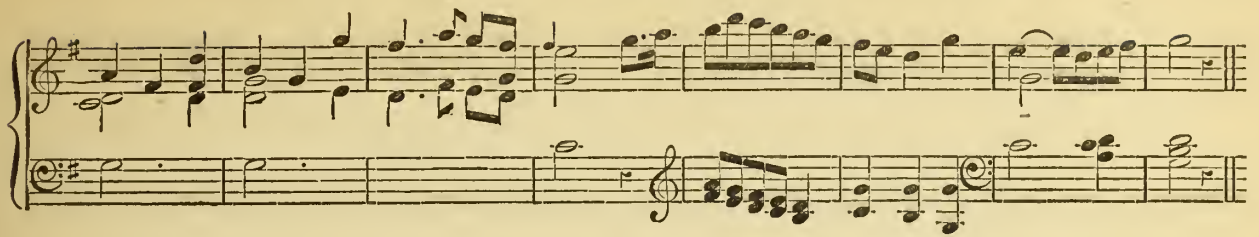
tears her gold ring-lets to steep, 'Till heav'n look'd with mer - cy on

night her gold ring - lets to steep, 'Till heav'n look'd with mer - - cy on

true love so warm, And chang'd to this soft Harp the sea - maid - en's form.

true love so warm, And chang'd to this soft Harp the sea - - maiden's form.

true love so warm, And chang'd to this soft Harp the sea - - maiden's form.



THIRD VERSE.

Still her bo - som rose fair, still her cheek smil'd the same, While her sea-beau - ties

Still her bo - som rose fair, still her cheek smil'd the same, her

Still her bo - som rose fair, still her cheek smil'd the same, While her sea-beau - ties

p
grace - ful - ly curl'd round the frame, And her hair shed-ding tear - drops from

sea - - - beauties curl'd round the frame, And her hair shed-ding tear - drops from

grace - - ful - ly curl'd round the frame, And her hair shedding tear - drops from

all its bright rings, Fell o - ver her white arm to make the gold strings!

all its bright rings, Fell o - ver her white arm to make the gold strings!

all its bright rings, Fell o - ver her white arm to make the gold strings!

FOURTH VERSE.

Hence it came that this wild Harp so long hath been known, Still to min - gle love's

Hence it came that this wild Harp so long hath been known, love's

Hence it came this wild Harp so long hath been known, Still to min - gle love's

p

lan - guage with sor - row's sad tone, 'Till thou didst di - vide them, and

lan - - guage with sor-row's sad tone, 'Till thou didst di - vide them, and

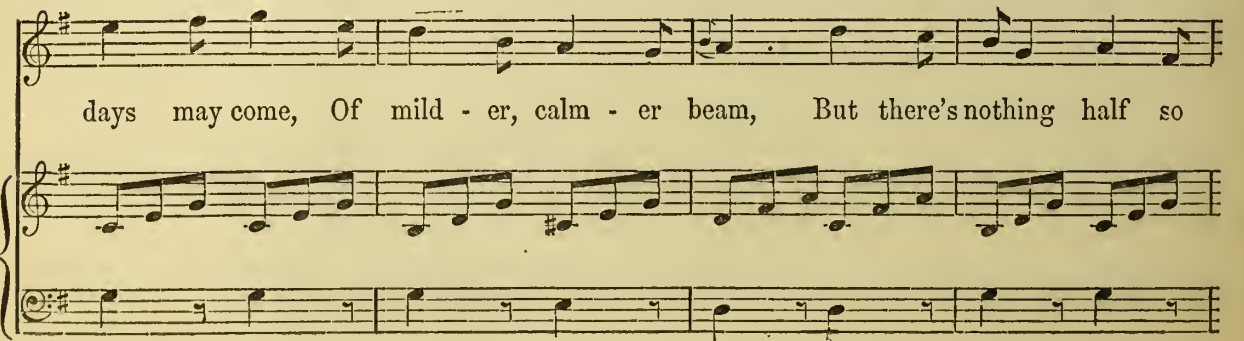
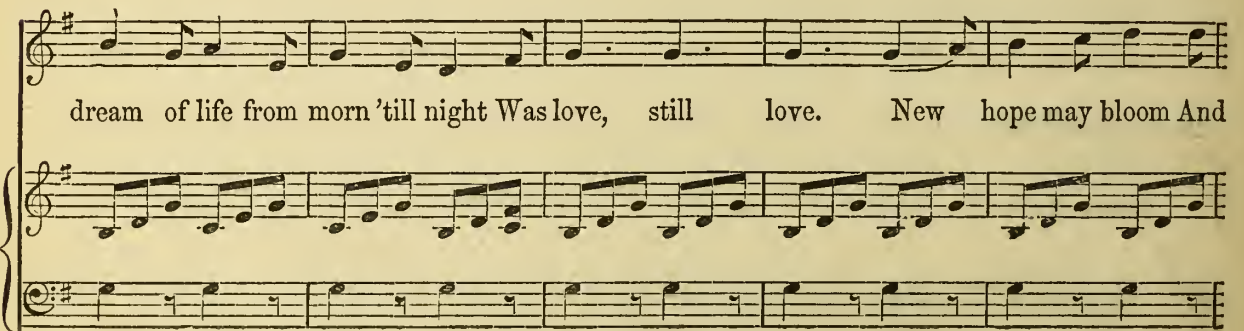
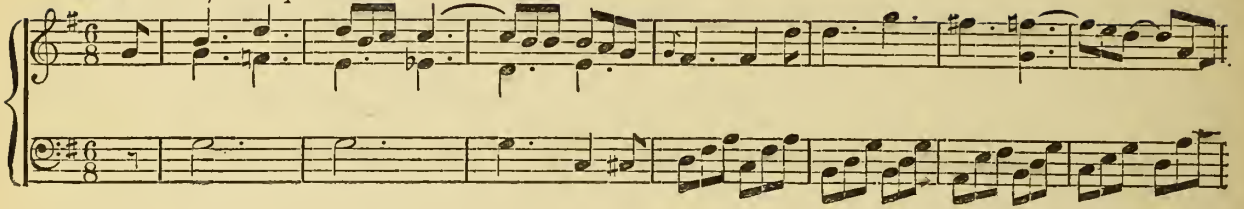
lan - - guage with sor - row's sad tone, 'Till thou didst di - vide and

teach the fond lay To be love when I'm near thee, and grief when a - way.

teach the fond lay To be love when I'm near thee, and grief when a - way.

teach the fond lay To be love when I'm near thee, and grief when a - way.

LOVE'S YOUNG DREAM.

Moderate time, with expression.

lento. *tempo.*

sweet in life As love's young dream, Oh! there's nothing half so sweet in life As

love's young dream.

SECOND VERSE.

Tho' the bard to pur - er fame may soar, When wild youth's past, Tho' he

win the wise, who frown'd be-fore, To smile at last; He'll ne - ver meet, A

joy so sweet, In all his noon of fame, As when first he sung to

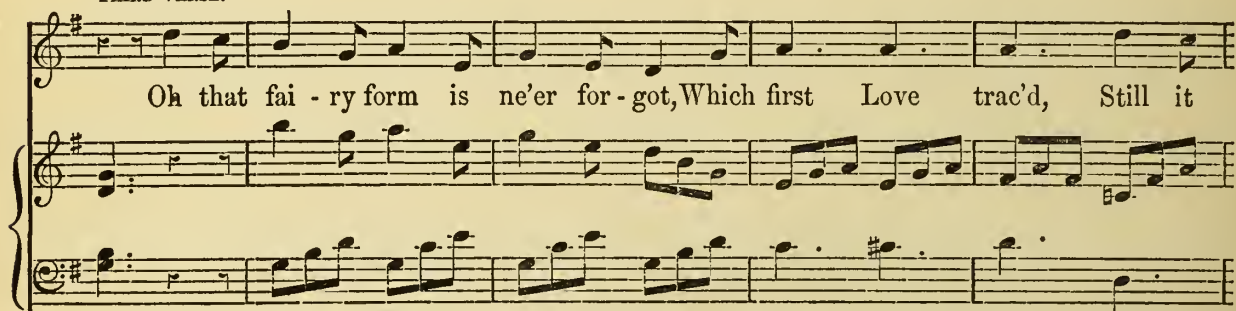


Woman's ear His soul - felt flame, And at ev' - ry close she blush'd to hear The

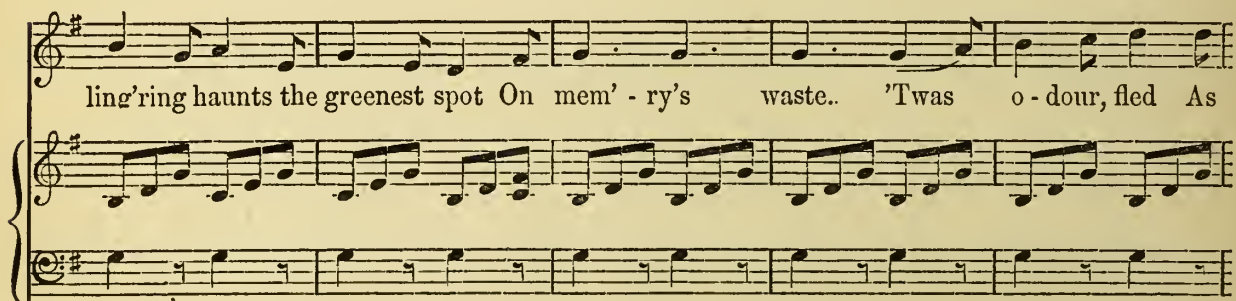


one lov'd name!

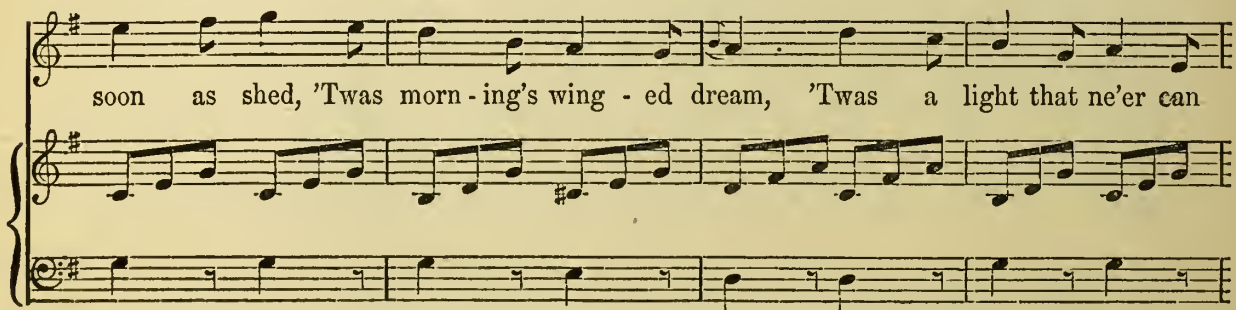
THIRD VERSE.



Oh that fai - ry form is ne'er for - got, Which first Love trac'd, Still it



ling'ring haunts the greenest spot On mem' - ry's waste.. 'Twas o - dour, fled As



soon as shed, 'Twas morn - ing's wing - ed dream, 'Twas a light that ne'er can

shine a-gain On life's dull stream, Oh! 'twas light that ne'er can shine a-gain On
life's dull stream.

THO' DARK ARE OUR SORROWS.

(AIR—ST. PATRICK'S DAY.)

(THE PRINCE'S DAY.*)

With spirit and feeling.

Though dark are our sorrows, to-day we'll for-get them, And smile through our tears, like a

* This song was written for a *fête* in honour of the Prince of Wales' Birth-day, given by my friend Major Bryan, at his seat in the County of Kilkenny.

sun - beam in show'rs; There nev-er were hearts, if our ru - lers would let them, More

form'd to be grate-ful and blest than ours. But just when the chain Has

ceas'd to pain, And Hope has enwreath'd it round with flow'rs, There

comes a new link Our spir - its to sink— Oh! the joy that we taste, like the

light of the poles, Is a flash a - mid darkness, too bril - liant to stay; But,

tho' 'twere the last lit - tle spark in our souls, We must light it up now, on our

This system consists of three staves. The top staff is a vocal line in G major with a key signature of one flat (F major) and a common time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment in G major, and the bottom staff is a bass line in G major. The music is in a simple, folk-like style.

Prince's Day.

This system continues the musical score. It features a vocal line, a piano accompaniment, and a bass line. The lyrics "Prince's Day." are written below the vocal line. The music continues in the same key and time signature.

SECOND VERSE.

Contempt on the minion who calls you dis - loy - al! Tho' fierce to your foe, to your

This system begins the second verse. It features a vocal line, a piano accompaniment, and a bass line. The lyrics "Contempt on the minion who calls you dis - loy - al! Tho' fierce to your foe, to your" are written below the vocal line.

friends you are true; And the tri - bute most high to a head that is roy - al, Is

This system continues the second verse. It features a vocal line, a piano accompaniment, and a bass line. The lyrics "friends you are true; And the tri - bute most high to a head that is roy - al, Is" are written below the vocal line.

love from a heart that loves li - ber - ty too. While cow - ards, who blight Your

This system concludes the second verse. It features a vocal line, a piano accompaniment, and a bass line. The lyrics "love from a heart that loves li - ber - ty too. While cow - ards, who blight Your" are written below the vocal line.

fame, your right, Would shrink from the blaze of bat-tle ar-ray, The

Stan-dard of Green In front would be seen,—Oh—my life on your faith! were you

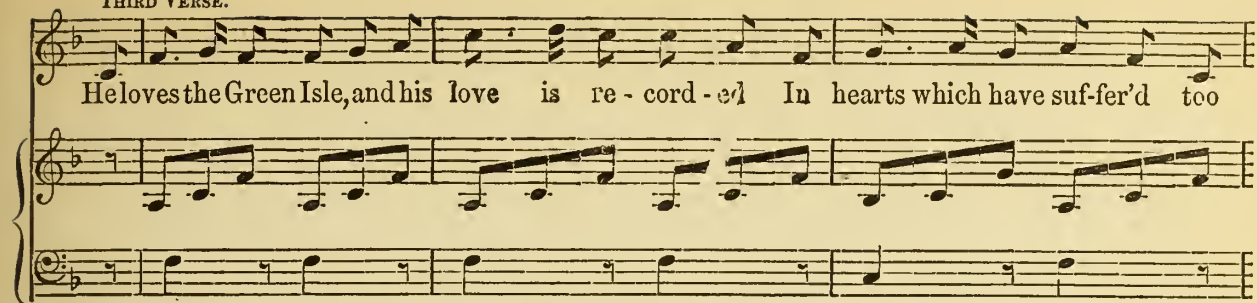
sum-mon'd this mi-nute, You'd cast ev'-ry bit-ter re-mem-brance a-way, And

show what the arm of Old E-rin has in it, When rous'd by the foe on her

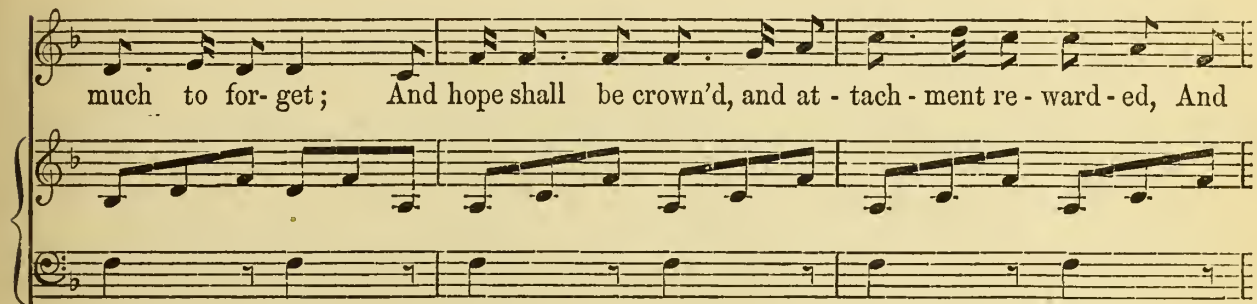
Prince's Day.

THIRD VERSE.

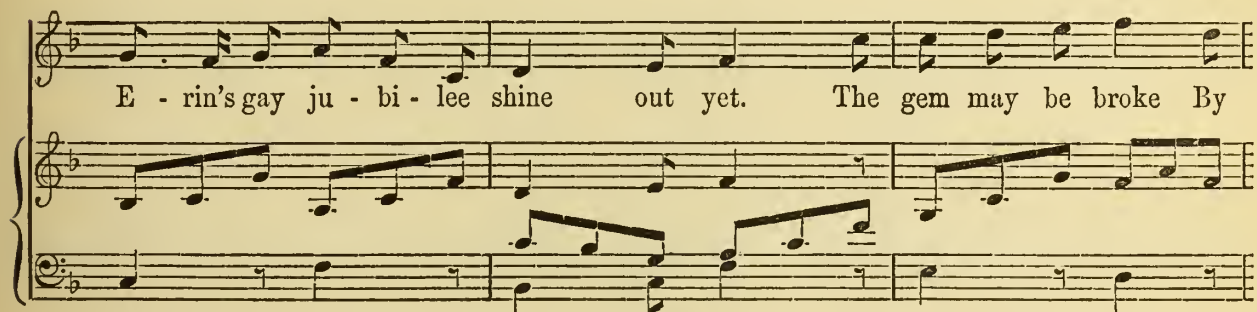
He loves the Green Isle, and his love is re - cord - ed In hearts which have suf - fer'd too



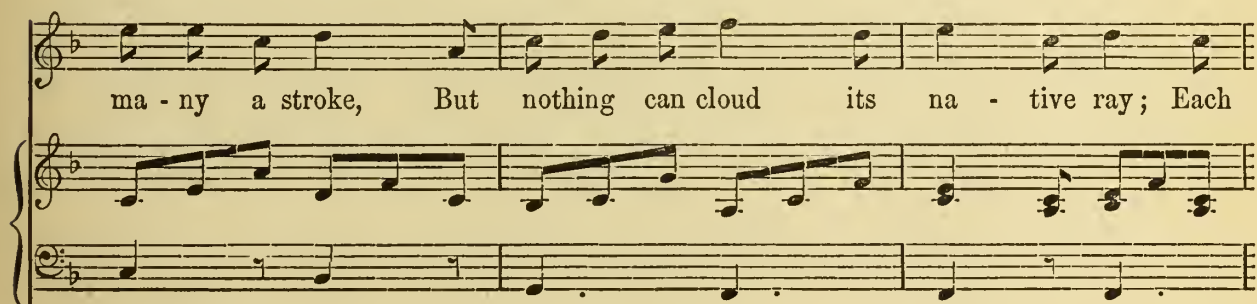
much to for - get; And hope shall be crown'd, and at - tach - ment re - ward - ed, And



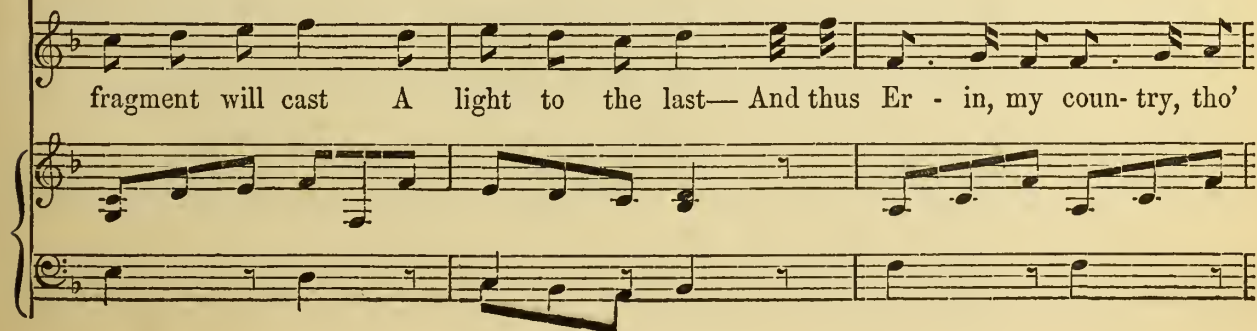
E - rin's gay ju - bi - lee shine out yet. The gem may be broke By



ma - ny a stroke, But nothing can cloud its na - tive ray; Each



fragment will cast A light to the last— And thus Er - in, my coun - try, tho'



br̃ - ken thou art, There's a lus - tre with - in thee, that ne'er will de - cay; A

The first system of the musical score. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The lyrics are written below the vocal staff.

spi - rit, which beams thro' each suf - fer - ing part, And now smiles at all pain on her

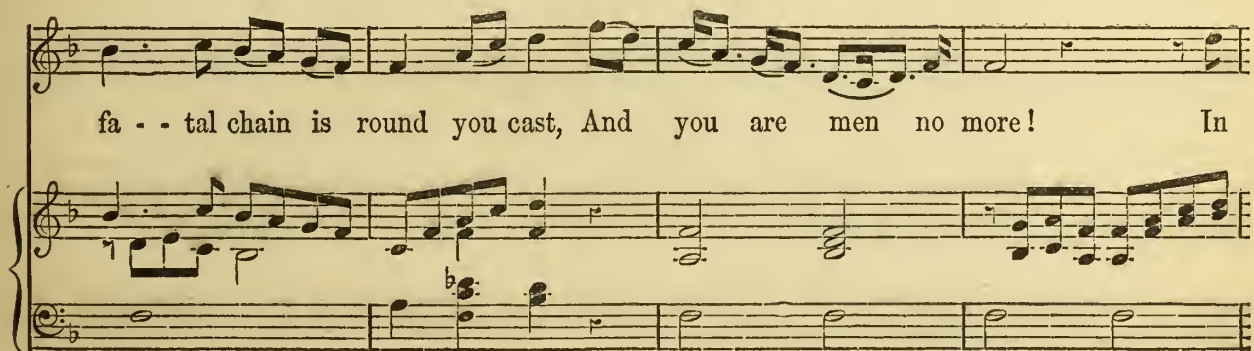
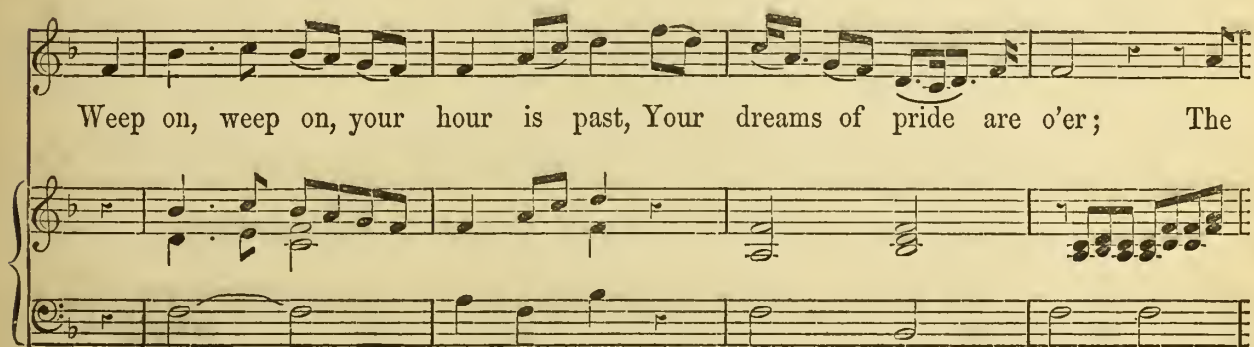
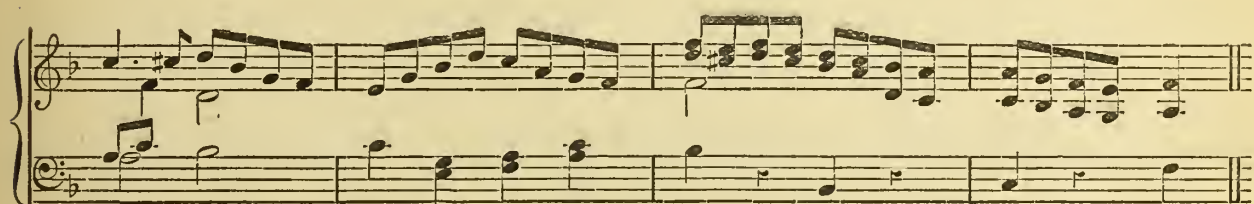
The second system of the musical score, continuing the vocal melody and piano accompaniment from the first system. The lyrics continue below the vocal staff.

Prince's Day.

The third system of the musical score. It begins with a vocal staff containing a whole rest, followed by a piano accompaniment. The lyrics "Prince's Day." are written below the vocal staff. The piano part continues with a more active melody.

WEEP ON, WEEP ON.

Mournfully.



vain the He - ro's heart hath bled, The Sa - - - ge's tongue hath

The first system of the musical score. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are "vain the He - ro's heart hath bled, The Sa - - - ge's tongue hath". Below the vocal line is a piano accompaniment consisting of a right-hand part in treble clef and a left-hand part in bass clef. The piano part features a steady eighth-note accompaniment in the right hand and a simple bass line in the left hand.

warn'd in vain, Oh! free - dom, once thy flame hath fled, It ne - ver lights a-

The second system of the musical score. The vocal line continues with the lyrics "warn'd in vain, Oh! free - dom, once thy flame hath fled, It ne - ver lights a-". The piano accompaniment continues with the same rhythmic pattern.

gain.

The third system of the musical score. The vocal line has a whole rest, indicating a pause. The lyrics "gain." are written below the vocal line. The piano accompaniment continues.

SECOND VERSE.

Weep on, per - haps in af - ter days, They'll learn to love your name, And

The first system of the second verse. The vocal line begins with the lyrics "Weep on, per - haps in af - ter days, They'll learn to love your name, And". The piano accompaniment continues.

many a deed may wake in praise, That long hath slept in blame! And,

The second system of the second verse. The vocal line continues with the lyrics "many a deed may wake in praise, That long hath slept in blame! And,". The piano accompaniment continues.

when they tread the ru - in'd Isle, Where rest, at length, the

lord and slave, They'll wond'-ring ask, how hands so vile, Could con - quer hearts so

brave.

THIRD VERSE.

"Twas fate," they'll say, "a way - ward fate Your web of dis - cord wove; And

while your ty - rants join'd in hate, You ne - ver join'd in love, But

hearts fell off that ought to twine, And Man pro-fan'd what

This system contains the first line of the song. The vocal melody is on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are 'hearts fell off that ought to twine, And Man pro-fan'd what'. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line with some rests.

God had giv'n, 'Till some were heard to curse the shrine, Where o - thers knelt to

This system contains the second line of the song. The vocal melody continues on the same staff. The lyrics are 'God had giv'n, 'Till some were heard to curse the shrine, Where o - thers knelt to'. The piano accompaniment continues with the same rhythmic patterns.

Heav'n!

This system contains the third line of the song. The vocal melody concludes with a long note on 'Heav'n!'. The piano accompaniment also concludes with a final chord. A horizontal line separates this system from the next.

LESBIA HATH A BEAMING EYE.

*With lightness and expression.**espress.*

Les - bia hath a beam - ing eye, But no one knows for whom it beam - eth,

This system contains the fourth line of the song. The tempo and performance instructions are 'With lightness and expression.' and 'espress.'. The time signature changes to 2/4. The vocal melody is on a single staff with a treble clef and a key signature of one flat. The lyrics are 'Les - bia hath a beam - ing eye, But no one knows for whom it beam - eth,'. The piano accompaniment consists of two staves (treble and bass clef) with a key signature of one flat. The right hand plays a continuous eighth-note pattern, while the left hand plays a simple bass line with some rests.

Right and left its arrows fly, But what they aim at no one dreameth.

Sweeter 'tis to gaze up-on My No-ra's lid, that sel-dom ri-ses:

Few her looks, but ev'-ry one, Like un-ex-pec-ted light, sur-pri-zes!

Oh my No-ra Cree-na dear! My gen-tle, bash-ful, No-ra Cree-na!

Beau-ty lies in ma-n-y eyes, But love in yours, my No-ra Cree-na!

LESBIA HATH A BEAMING EYE.

espress.

SECOND VERSE.

Lesbia wears a robe of gold, But all so close the nymph hath lac'd it,

Not a charm of beauty's mould, Pre-sumes to stay where na-ture plac'd it!

Oh! my No - ra's gown for me, That floats, as wild as moun - tain breez - es

Leav - ing ev' - ry beauty free, To sink or swell, as heaven pleas - es!

Yes, my No - ra Cree - na dear! My sim - ple, grace - ful No - ra Cree - na!

Na - ture's dress, Is love - li - ness, The dress you wear, my No - ra Cree - na!

espress.

THIRD VERSE.

Les-bia hath a wit re-fin'd, But, when its points are gleam - ing round us,

Who can tell if they're design'd, To daz-zle mere - ly, or to wound us;

Pil-low'd on my No - ra's heart, In sa-fer slum - ber love re - po - ses;

Bed of peace! whose roughest part, Is but the crump-ling of the ro - ses!

Oh my No - ra Cree - na dear! My wild, my art - less No - ra Cree - na!

Wit tho' bright, Hath not the light, That warms your eyes, my No - ra Cree - na!

espress.

I SAW THY FORM IN YOUTHFUL PRIME.

(AIR—DOMINANT.)

HARMONIZED FOR TWO VOICES.

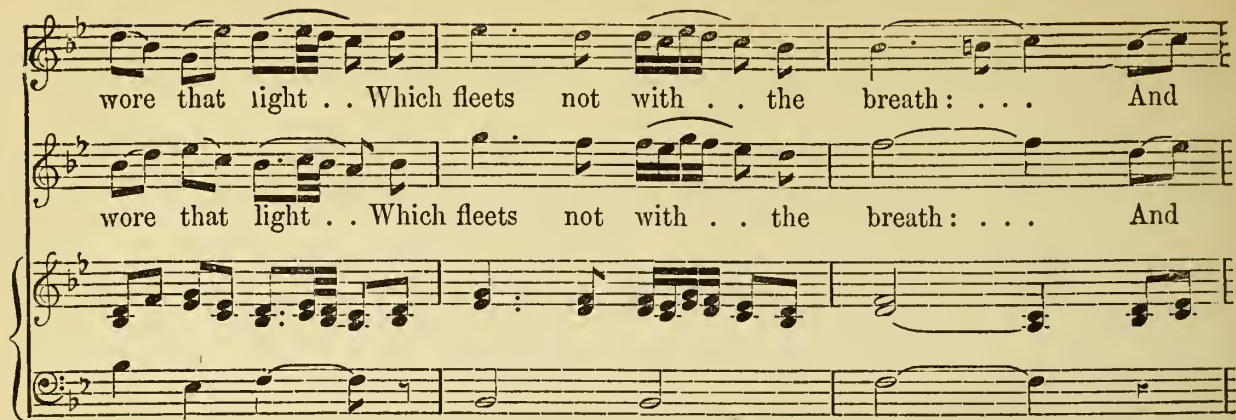
Tenderly.

The piano introduction for the first system is written in G major (one sharp) and 4/4 time. It consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first system of the song features two vocal staves and a piano accompaniment. The vocal parts enter with the lyrics "I saw . thy form in youth - ful prime, Nor thought that pale de -". The piano accompaniment continues with a steady harmonic support.

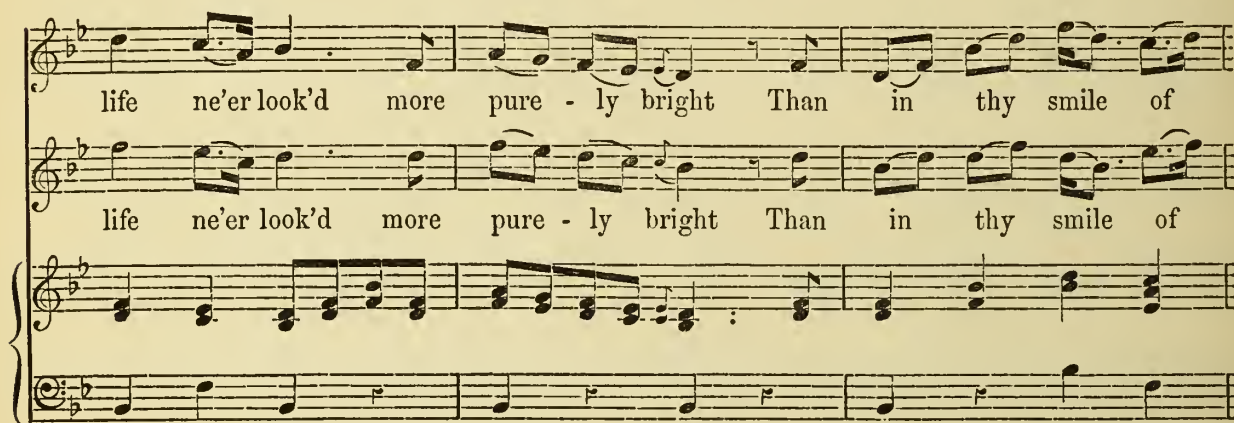
The second system of the song continues the vocal and piano parts. The vocal parts sing "cay . . . Would steal . be - fore the steps of time, And". The piano accompaniment maintains the harmonic structure.

The third system of the song concludes the vocal and piano parts. The vocal parts sing "waste its bloom a - way, . . MARY! Yet still thy fea - tures". The piano accompaniment features a triplet figure in the right hand and concludes with a final chord.



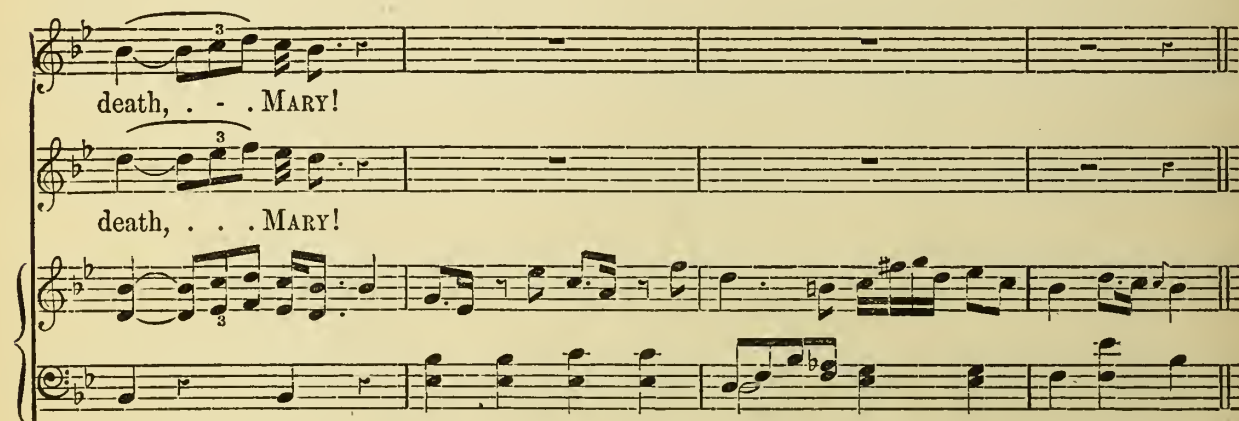
wore that light . . Which fleets not with . . the breath: . . . And

wore that light . . Which fleets not with . . the breath: . . . And



life ne'er look'd more pure - ly bright Than in thy smile of

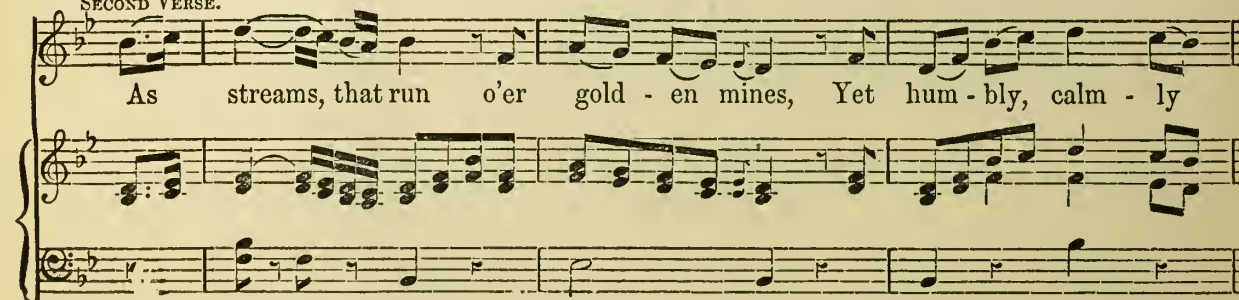
life ne'er look'd more pure - ly bright Than in thy smile of



death, . . . MARY!

death, . . . MARY!

SECOND VERSE.



As streams, that run o'er gold - en mines, Yet hum - bly, calm - ly

glide, Nor seem . . to know the wealth that shines With-

This system contains the first two staves of the musical score. The vocal line is in the treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment consists of a right-hand part in the treble clef and a left-hand part in the bass clef. The lyrics are written below the vocal staff.

in their gen - tle tide, MARY! So, veil'd be - neath a

This system contains the next two staves. The vocal line continues with a triplet of eighth notes marked with a '3'. The piano accompaniment continues with chords and moving lines in both hands.

sim - ple guise, . . Thy ra - - diant ge - - - nius shone, And

This system contains the third and fourth staves. The vocal line features a series of eighth and sixteenth notes. The piano accompaniment provides harmonic support with chords and single notes.

that which charm'd all o - - ther eyes, Seem'd worth - less in thy

This system contains the fifth and sixth staves. The vocal line has a melodic line with some rests. The piano accompaniment continues with a steady harmonic accompaniment.

own, . . . MARY!

This system contains the final two staves of the page. The vocal line ends with a triplet of eighth notes marked with a '3'. The piano accompaniment concludes with a final chord in the right hand and a sustained note in the left hand.

THIRD VERSE.

If souls could al - ways dwell a - bove, Thou ne'er hadst left that sphere; Or,

could we keep the souls we love, We ne'er had lost thee here, . . MARY!

Tho' many a gift - ed mind we meet, Tho' fair - est forms we see, . . To

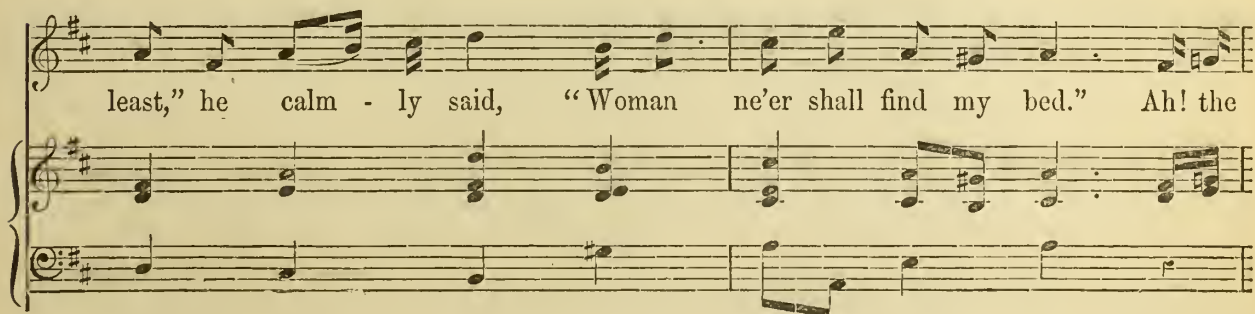
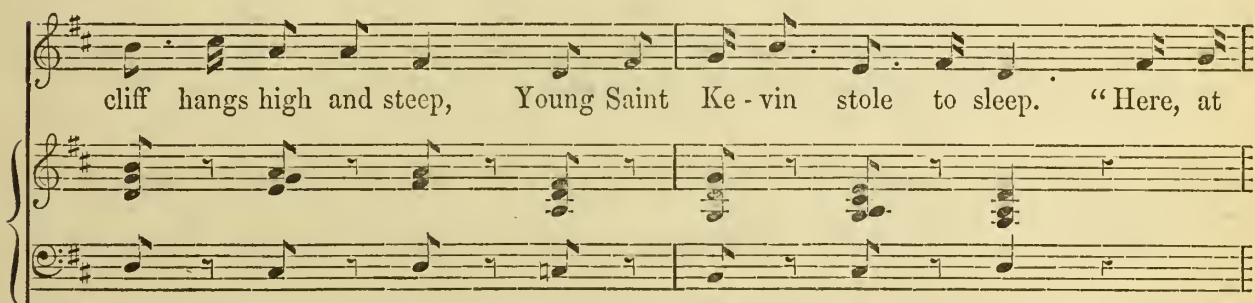
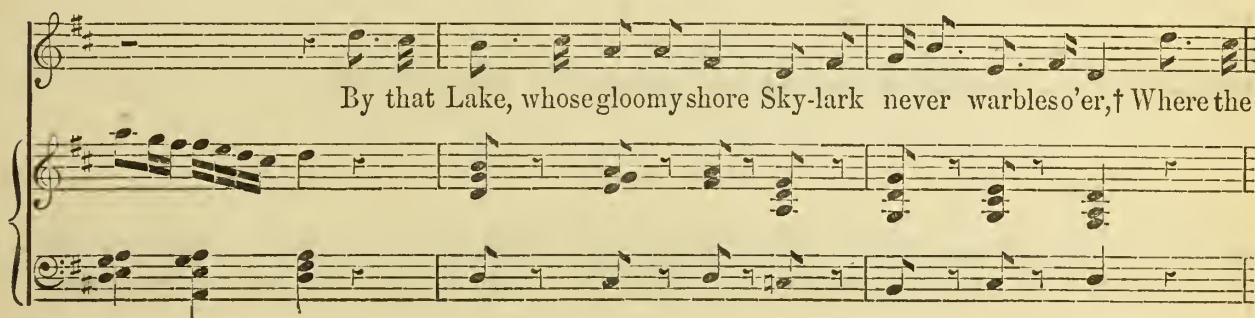
live with them is far less sweet Than to re - mem - ber

thee, . . MARY! *

* I have here made a feeble effort to imitate that exquisite inscription of Shenstone's, "Heu! quanto minus est cum reliquis versari, quam tui meminisse!"

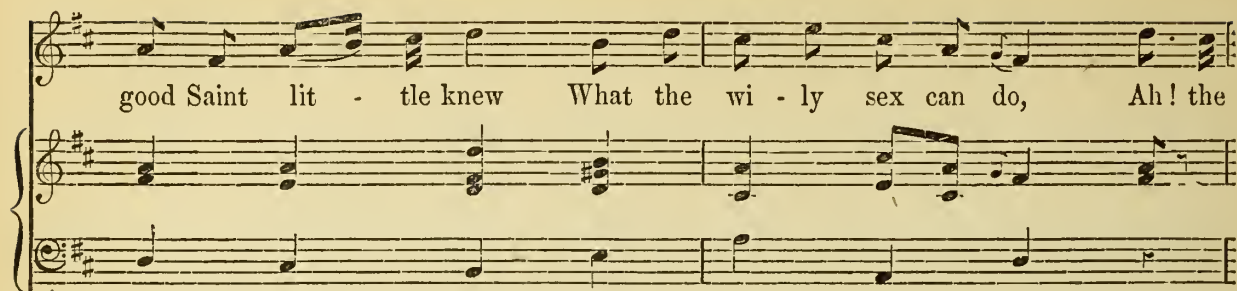
BY THAT LAKE WHOSE GLOOMY SHORE.*

(AIR—THE BROWN IRISH GIRL.)

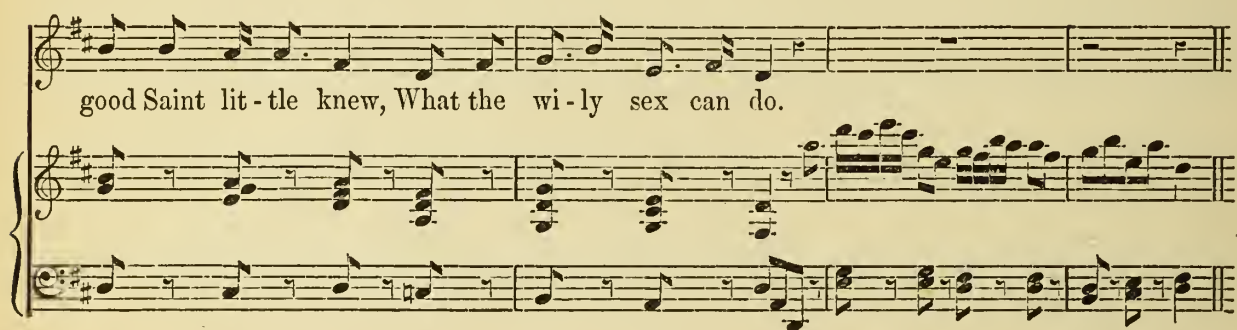
Moderate time.

* This Ballad is founded upon one of the many stories related of St. Kevin, whose bed in the rock is to be seen at Glendalough, a most gloomy and romantic spot in the county of Wicklow.

† There are many other curious traditions concerning this Lake, which may be found in Giraldus, Coigan, &c.

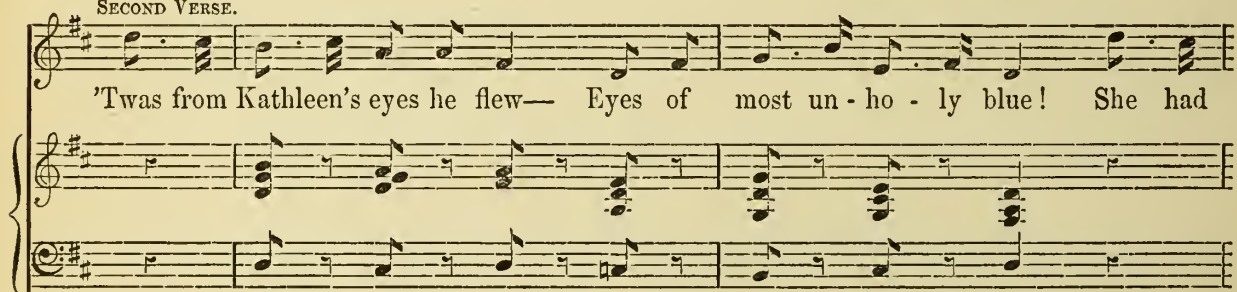


good Saint lit - tle knew What the wi - ly sex can do, Ah! the

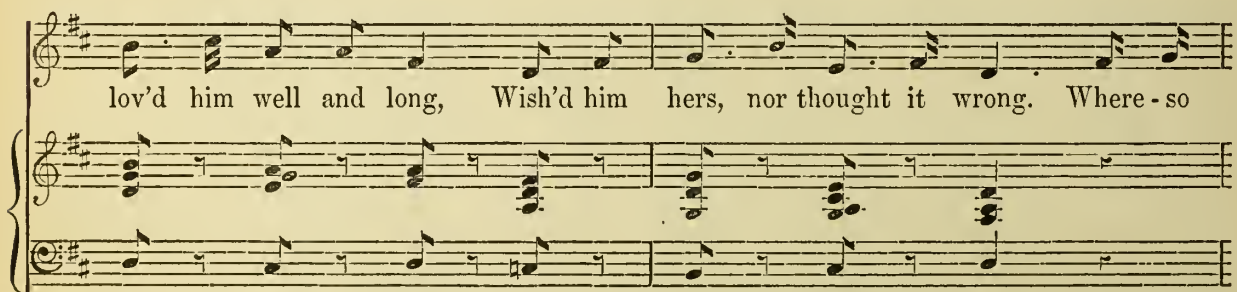


good Saint lit - tle knew, What the wi - ly sex can do.

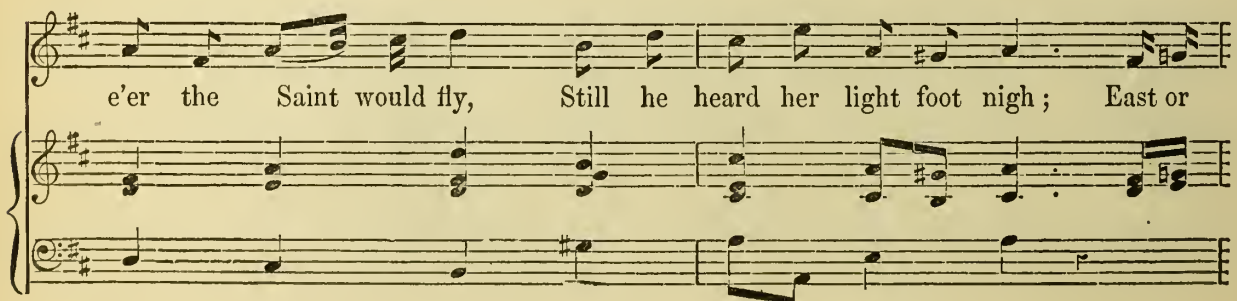
SECOND VERSE.



'Twas from Kathleen's eyes he flew— Eyes of most un - ho - ly blue! She had



lov'd him well and long, Wish'd him hers, nor thought it wrong. Where - so



e'er the Saint would fly, Still he heard her light foot nigh; East or

west, wher - e'er he turn'd, Still her eyes be - fore him burn'd, East or

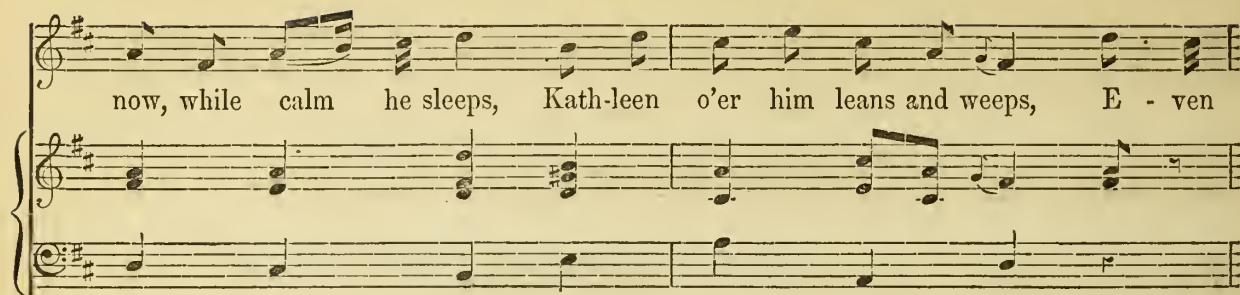
west, where'er he turn'd, Still her eyes be - fore him burn'd.

THIRD VERSE.

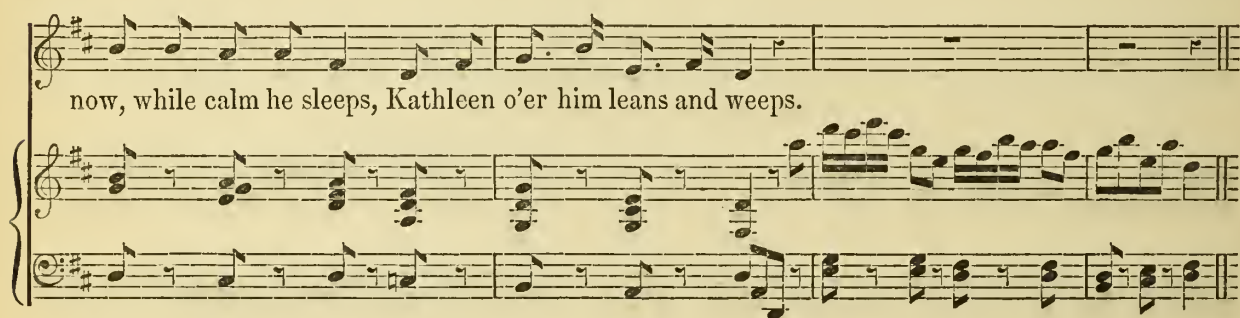
On the bold cliff's bo - som cast, Tran - quil now he sleeps at last; Dreams of

heav'n, nor thinks that e'er Wo - man's smile can haunt him there. But nor

earth or heav'n is free From her pow'r, if fond she be: E - ven

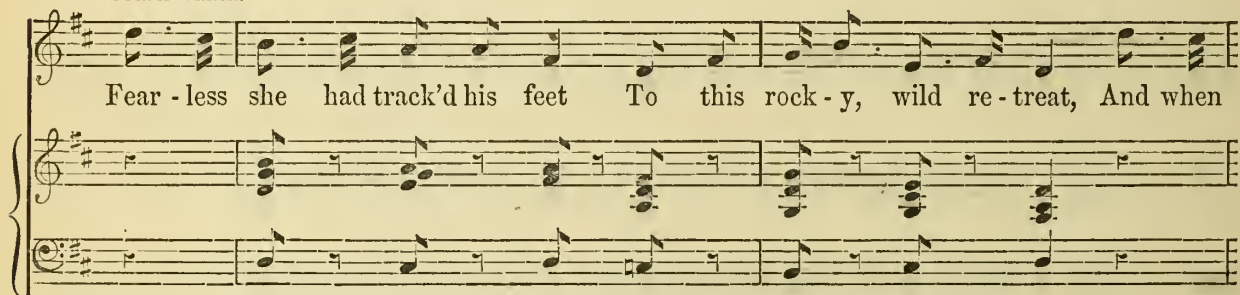


now, while calm he sleeps, Kath-leen o'er him leans and weeps, E - ven

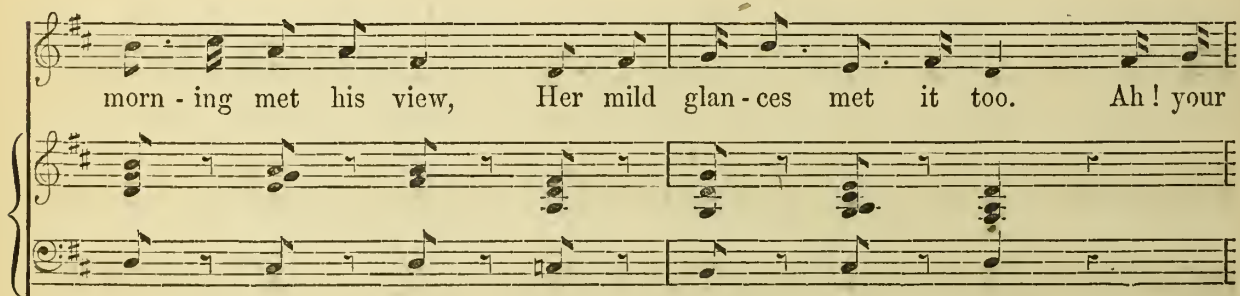


now, while calm he sleeps, Kathleen o'er him leans and weeps.

FOURTH VERSE.



Fear - less she had track'd his feet To this rock - y, wild re - treat, And when



morn - ing met his view, Her mild glan - ces met it too. Ah! your



Saints have cru - - el hearts! Stern - ly from his bed he starts, And with

rude re - pul - sive shock, Hurls her from the beet - ling rock, And with

rude re - pul-sive shock, Hurls her from the beet-ling rock.

FIFTH VERSE.

Glen - da-lough, thy gloo-my wave Soon was gen-tle Kathleen's grave! Soon the

Saint (yet, ah! too late) Felt her love, and mourn'd her fate. When he

said, "Heav'n rest her soul!" Round the Lake light mu - sic stole; And her

ghost was seen to glide, Smil-ing o'er the fa - tal tide, And her

ghost was seen to glide, Smil-ing o'er the fa - tal tide.

SHE IS FAR FROM THE LAND.

(AIR—OPEN THE DOOR.)

HARMONIZED FOR THREE VOICES.

With melancholy expression.

FIRST VOICE.

She is far from the land where her young he - ro sleeps, And

TENOR.

She is far from the land where her young he - ro sleeps, And

BASS.

She is far from the land where her young he - ro sleeps, And

lov - ers are round her sigh - ing: But cold - ly she turns from their

lov - ers are round her sigh - ing: But cold - ly she turns from their

lov - ers are round her sigh - ing: But cold - ly she turns from their

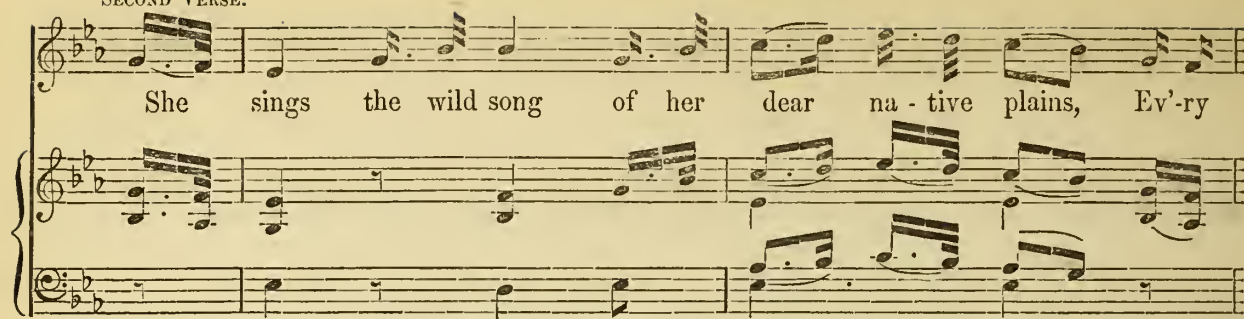
gaze, and weeps, For her heart in his grave is ly - - - ing.

gaze, and weeps, For her heart in his grave is ly - - - ing.

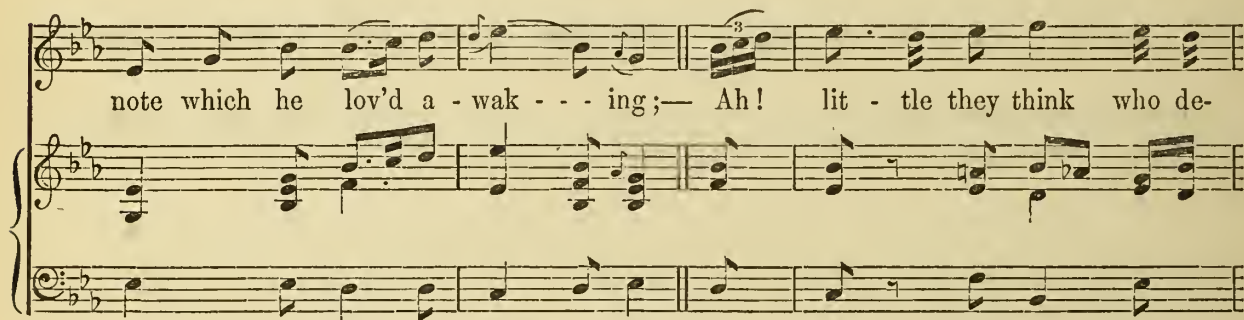
gaze, and weeps, For her heart in his grave is ly - - - ing.

p

SECOND VERSE.



She sings the wild song of her dear na - tive plains, Ev'ry



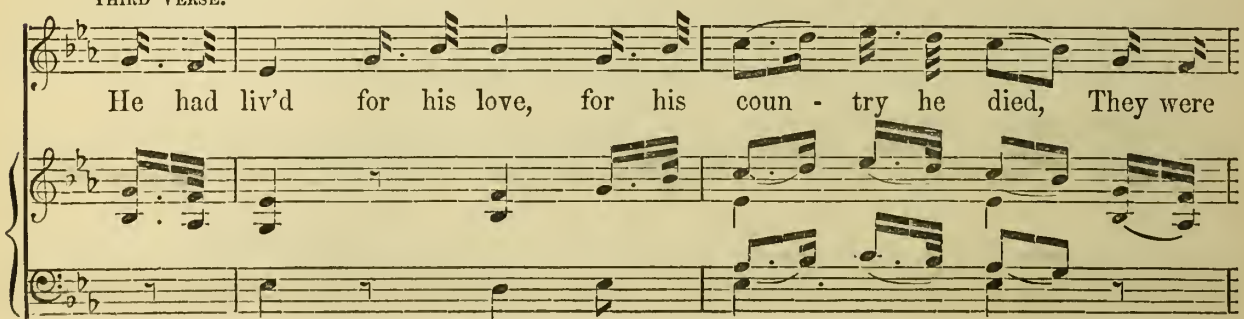
note which he lov'd a - wak - - ing;— Ah! lit - tle they think who de-



light in her strains, That the heart of the min-strel is break - ing.



THIRD VERSE.



He had liv'd for his love, for his coun - try he died, They were

all that to life had en - twin'd him; Nor soon shall the tears of his

This system contains the first two lines of the song. The vocal melody is in the upper staff, with lyrics underneath. The piano accompaniment consists of two staves below the vocal line. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The first line of music ends with a double bar line.

coun - try be dried, Nor long will his love stay be - hind him.

This system contains the next two lines of the song. The musical notation continues from the previous system, with the vocal line and piano accompaniment. The piano part features some chords and moving lines in both hands.

This system contains the third line of the song. The piano accompaniment is more active here, with rapid sixteenth-note passages in the right hand and a steady bass line in the left hand.

FOURTH VERSE.

Oh! make her a grave where the sun - - beams rest, When they

This system marks the beginning of the fourth verse. The vocal melody starts with a new phrase, and the piano accompaniment provides a harmonic foundation. The lyrics are written below the vocal line.

pro - mise a glo - ri - ous mor - - row! They'll shine o'er her sleep, like a

This system contains the final two lines of the song on this page. The music concludes with a triplet of eighth notes in the vocal line. The piano accompaniment ends with a final chord.

smile from the West, From her own lov'd island of sor - - row.

NAY TELL ME NOT.

With archness and spirit.

Nay, tell me not, dear, that the gob - let drown One charm of feel - ing, one

Nay, tell me not, dear, that the gob - let drown One charm of feel - ing, one

fond re - gret; Be - lieve me, a few of thy ang - ry frowns Are

all I've sunk in its bright wave yet. Ne'er hath a beam Been

lost in the stream That e - ver was shed from thy form or Soul; The

balm of thy sighs, The spell of thine eyes, Still float on the sur - face, and

hol - low my bowl! Then fan - cy not, dear - est! that wine can steal One

bliss - - ful dream of the heart from me! Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

SECOND VERSE.

They tell us that Love in his fai - ry bow'r Had two blush - ro - ses, of

birth di - vine: He sprinkl'd the one with a rain - bow's show'r, But

bath'd the o - ther with mant - ling wine. Soon did the bud, That

drank of the flood Dis - till'd by the rain-bow, de - cline and fade, While

those, which the tide Of ru - by had dy'd, All blush'd in - to beau - ty like

thee, sweet maid! Then fan - cy not, dear - est! that wine can steal One

bliss - - ful dream of the heart from me; Like founts, that a - wa - ken the

Pil - grim's zeal, The bowl but brightens my love for thee!

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Boldly.' The music is in 3/4 time. The lyrics are: 'Pil - grim's zeal, The bowl but brightens my love for thee!'

AVENGING AND BRIGHT.

(AIR—CROUGHAN A VENEE.*)

Boldly.

† A - veng - ing and

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. The tempo is marked 'Boldly.' The music is in 3/4 time. The lyrics are: '† A - veng - ing and'

* The name of this beautiful and truly Irish air is, I am told, properly written *Cruchàn na Feine*—i.e., the Fenian Mount, or Mount of the Finian heroes, those brave followers of *Fin Mac Cool*, so celebrated in the early history of our country.

† The words of this Song were suggested by the very ancient Irish story called "Deirdri, or the Lamentable Fate of the Sons of Usnach," which has been translated literally from the Gaelic by Mr. O'Flanagan—(see Vol. I. of *Transactions of the Gaelic Society of Dublin*).—and upon which it appears that the "Darthula" of Maepherson is founded. The treachery of Conor, King of Ulster, in putting to death the three sons of Usna, was the cause of a desolating war against Ulster, which terminated in the destruction of Eman. "This story," says Mr. O'Flanagan, "has been from time immemorial held in high repute as one of the three tragic stories of the Irish. These are—'The death of the children of Tournan'; 'The death of the children of Lear'—(both regarding Tuatha de Danans); and this, 'The death of the children of Usnach,' which is a Milesian story." It will be recollected that, in the Second Number of these Melodies, there is a ballad upon the story of the children of Lear, or Lir,—“Silent, O Moyle!” &c.

Whatever may be thought of those sanguine claims to antiquity, which Mr. O'Flanagan and others advance for the literature of Ireland, it would be a lasting reproach upon our nationality if the Gaelic researches of this gentleman did not meet with all the liberal encouragement they so well merit.

bright fall the swift sword of E - rin, On him who the

brave sons of Us - na be - tray'd!— For ev' - ry fond

espress. eye he hath wa - ken'd a tear in, *f* A drop from his

heart-wounds shall weep o'er her blade.

SECOND VERSE.

By the red cloud that hung o - - ver Co - nor's dark

dwell - ing,* When U - lad's† three cham - pions lay

sleep - ing in gore— By the bil - lows of

war, which so of - ten, high swell - ing, Have waft - ed these

he - roes to vic - to - ry's shore—

* "O Nási! view that cloud that I here see in the sky! I see over Eman green a chilling cloud of blood-tinged red."—*Deirdri's Song*.

† Ulster

The first system of music consists of a treble staff and a bass staff. The treble staff contains a melodic line with various ornaments and slurs. The bass staff provides a harmonic accompaniment with chords and single notes.

THIRD VERSE.

We swear to re - - venge them!— no joy shall be

tast - - ed, The harp shall be si - - - lent, the

maid - en un - - - wed, Our halls shall be

espress. mute and our fields shall lie wast - ed, *f* Till ven - geance is

wreak'd on the mur - der - er's head.

hr

FOURTH VERSE.

Yes, mo - - narch, Tho' sweet are our home re - - col -

lec - - tions, Tho' sweet are the tears that from

ten - - der - ness fall ; Though sweet are our

espress. *f*

friend - ships, our hopes, our af - - fec - tions, Re - venge on a

ty - rant is sweet - est of all.

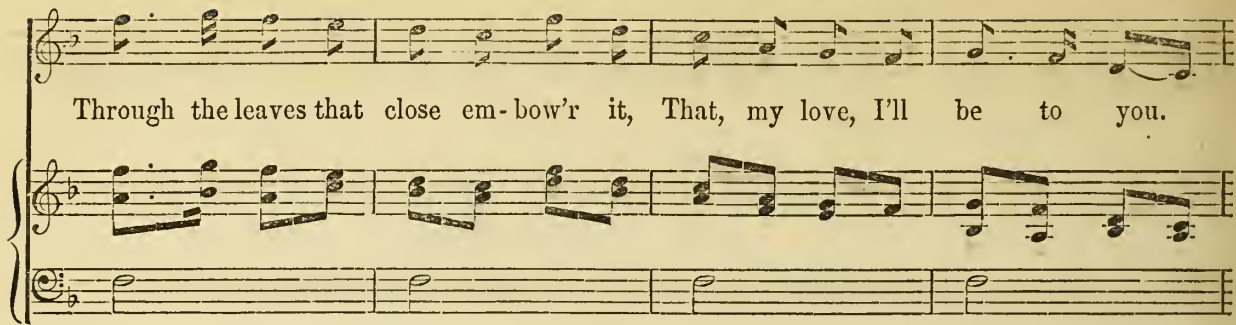
WHAT THE BEE IS TO THE FLOWRET.

(AIR—THE YELLOW HORSE.)
Playfully.

HARMONIZED FOR TWO VOICES.

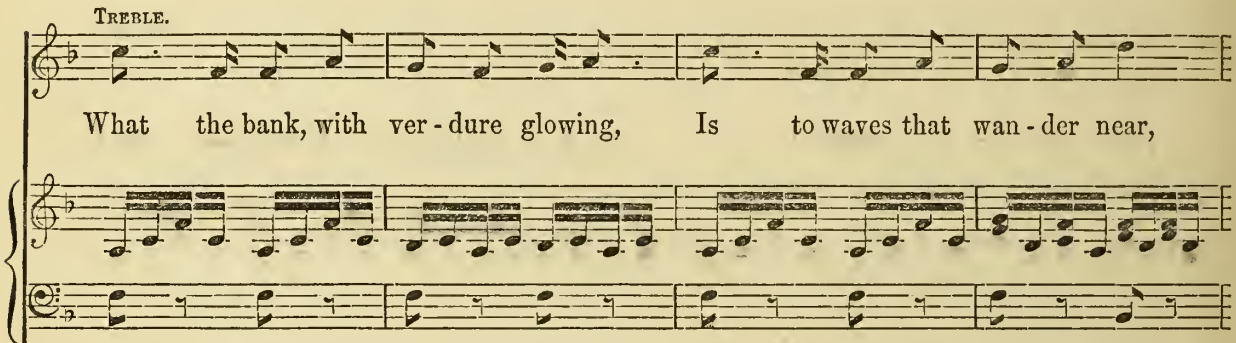
TENOR.

What the bee is to the flow - ret, When he looks for ho - ney dew,

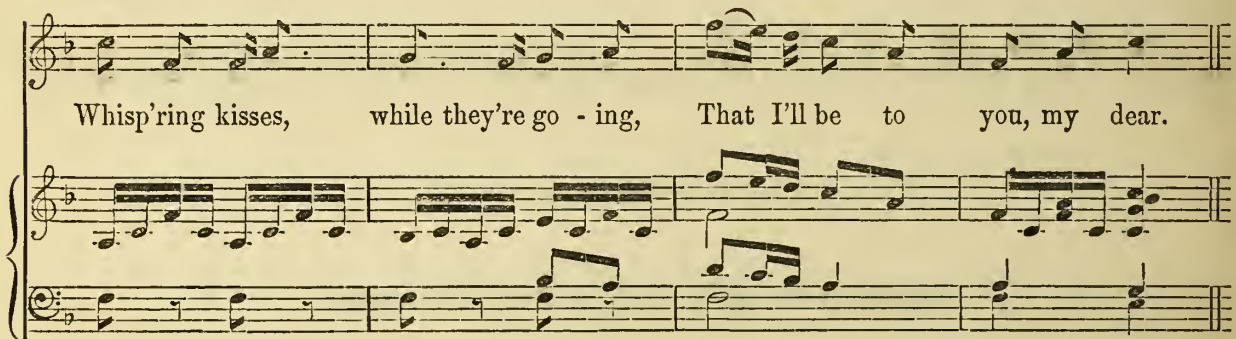


Through the leaves that close em-bow'r it, That, my love, I'll be to you.

TREBLE.

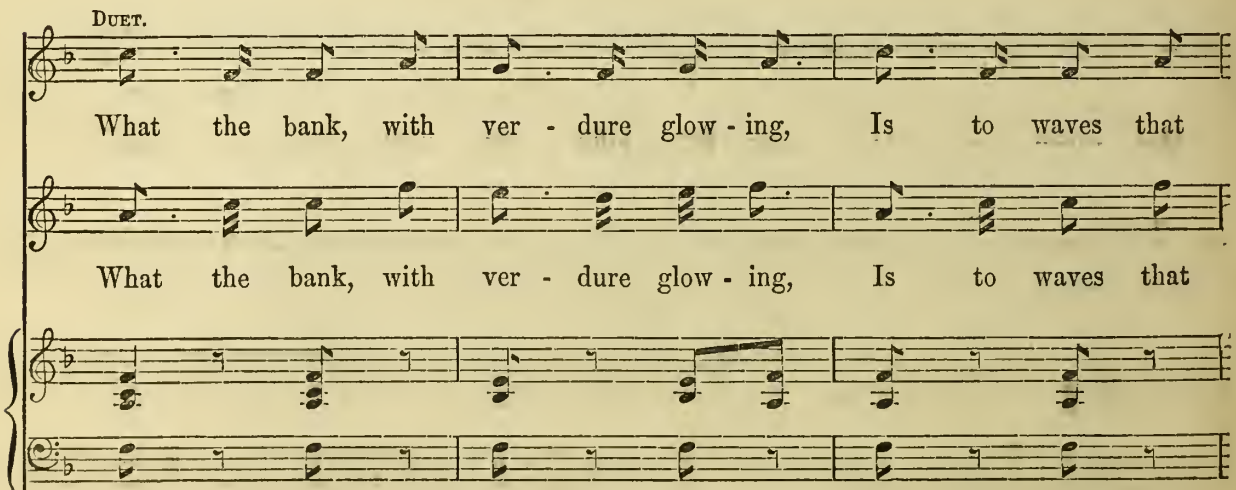


What the bank, with ver-dure glowing, Is to waves that wan-der near,



Whisp'ring kisses, while they're go-ing, That I'll be to you, my dear.

DUET.



What the bank, with ver-dure glow-ing, Is to waves that

What the bank, with ver-dure glow-ing, Is to waves that

wan - der near, Whis - p'ring kiss - es while they're go - ing,

wan - der near, Whis - p'ring kiss - es while they're go - ing,

That I'll be to you, my dear.

That I'll be to you, my dear.

TREBLE.

But they say the bee's a ro - ver, That he'll fly when sweets are gone,

And when once the kiss is o - ver, Faith - less brooks will wan - der on.

TENOR.

Nay, if flow'rs will lose their looks, If sunny banks will wear a - way,

'Tis but right that bees and brooks should sip And kiss them while they may.

DUET.

Nay, if flow'r's will lose their looks, If sun - ny banks will

Nay, if flowrs will lose their looks, If sun - ny banks will

wear a - way, 'Tis but right that bees and brooks should

wear a - way, 'Tis but right that bees and brooks should

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The lyrics 'sip And kiss them while they may.' are written below each vocal staff. The piano accompaniment is in bass clef, also with a key signature of one flat, and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

sip And kiss them while they may.

sip And kiss them while they may.

LOVE AND THE NOVICE.

HERE WE DWELL.

(AIR—CEAN DUBH DELISH.*)

Smoothly and in moderate time.

The piano introduction for the second system is written for a grand piano. It is in 6/8 time and features a key signature of one flat. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system of the musical score continues the vocal and piano parts. The lyrics '“Here we dwell in ho - li - est bow-ers, Where an - gels of light o’er our' are written below the vocal staves. The piano accompaniment continues with its characteristic accompaniment.

“Here we dwell in ho - li - est bow-ers, Where an - gels of light o’er our

The third system of the musical score concludes the piece. The lyrics 'o - ri - sons bend, Where sighs of de - vo - tion and breath - ings of flow - ers, To' are written below the vocal staves. The piano accompaniment provides a final accompaniment to the vocal lines.

o - ri - sons bend, Where sighs of de - vo - tion and breath - ings of flow - ers, To

LOVE AND THE NOVICE.

heaven in min-gled o-dours as-cend! Do not dis-turb our calm, Oh Love! So

This system contains the first two staves of music. The vocal line is on a single treble clef staff, and the piano accompaniment is on grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C).

like is thy form to the che-rubs a-bove, It well might de-ceive such

This system contains the next two staves of music, continuing the vocal and piano parts from the first system.

hearts as ours!"

This system contains the final two staves of the first section of the song. The vocal line ends with a double bar line.

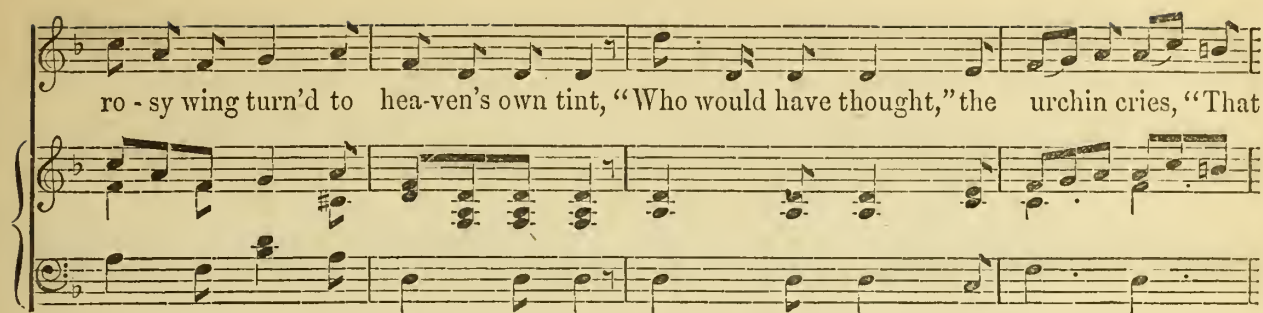
SECOND VERSE.

Love stood near the No-vice and listen'd, And Love was no no-vice in

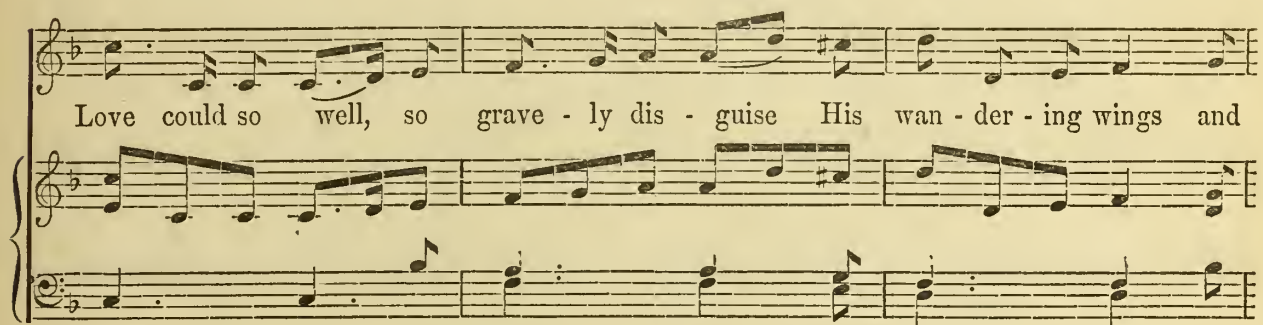
This system contains the first two staves of the second verse. The musical notation continues with the same key and time signature.

tak-ing a hint; His laugh-ing blue eyes soon with pi-e-ty glis-ten'd, His

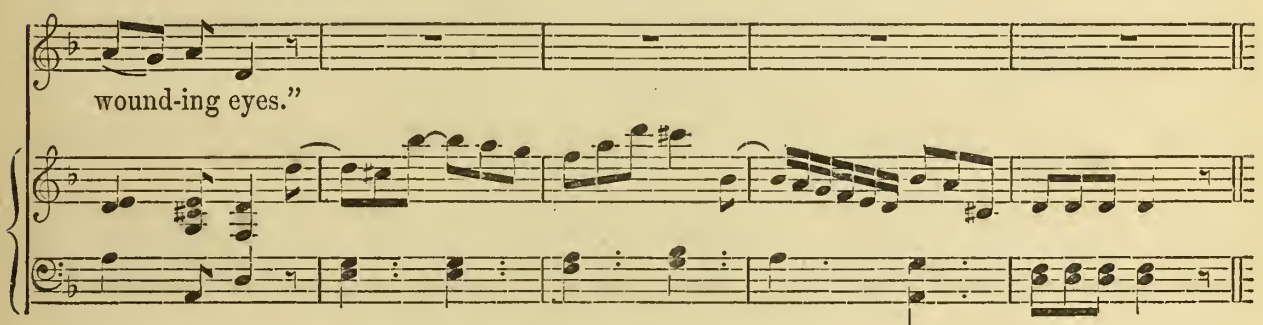
This system contains the final two staves of the second verse, concluding the piece on this page.



ro - sy wing turn'd to hea - ven's own tint, "Who would have thought," the urchin cries, "That

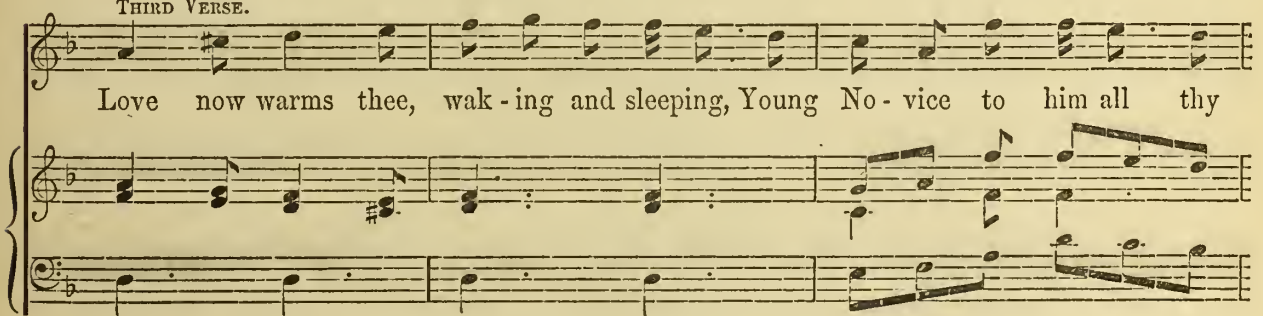


Love could so well, so grave - ly dis - guise His wan - der - ing wings and

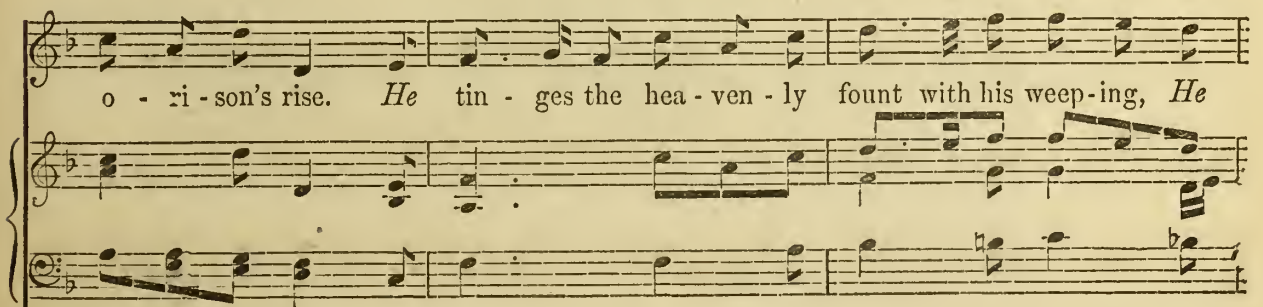


wound-ing eyes."

THIRD VERSE.



Love now warms thee, wak - ing and sleeping, Young No - vice to him all thy



o - ri - son's rise. He tin - ges the hea - ven - ly fount with his weep-ing, He

brightens the cen - sor's flame with his sighs. Love is the saint enshrin'd in thy breast, And

an - gels themselves would ad - mit such a guest, If he came to them cloth'd in

Pi - e - ty's vest.

We have taken the liberty of omitting a part of this Air, which appeared to us to wander rather unmanageably out of the compass of the voice. It is given, however, in its perfect form below.

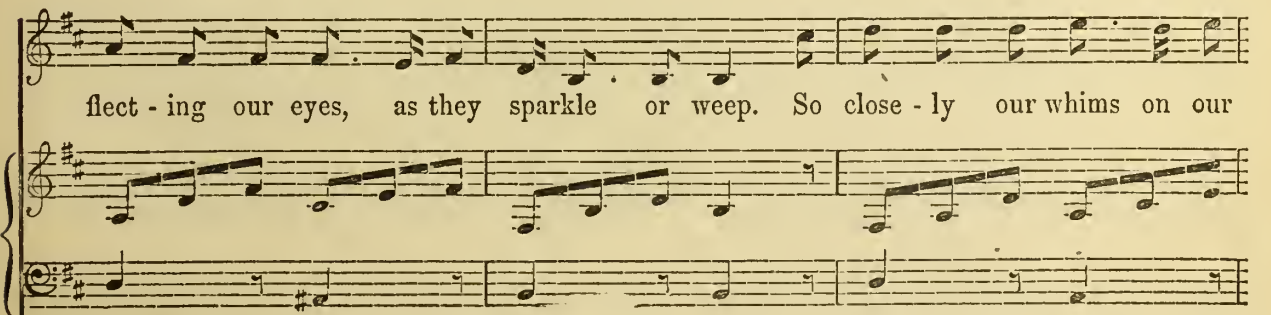
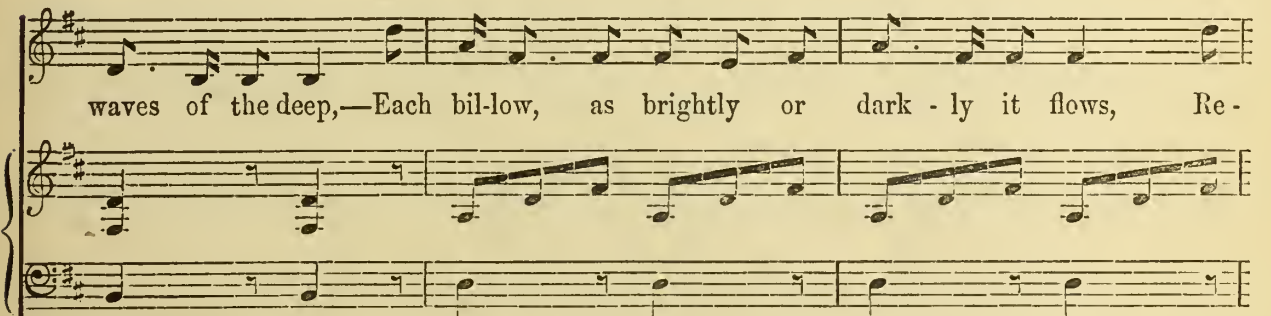
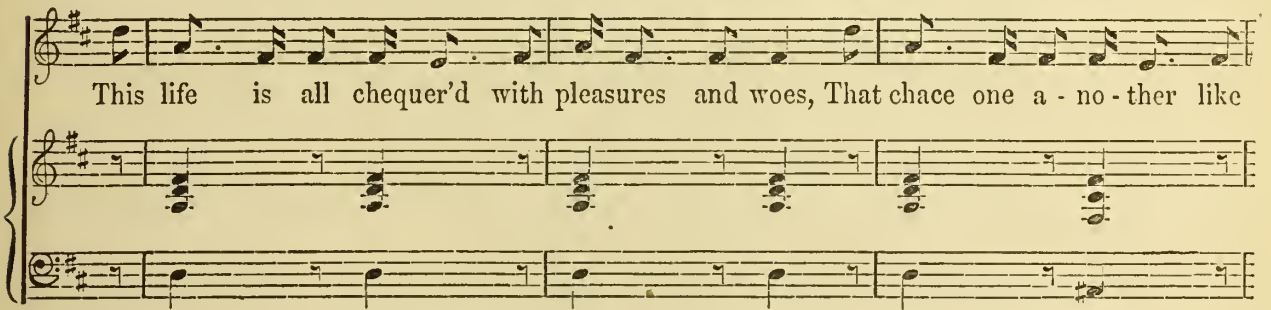
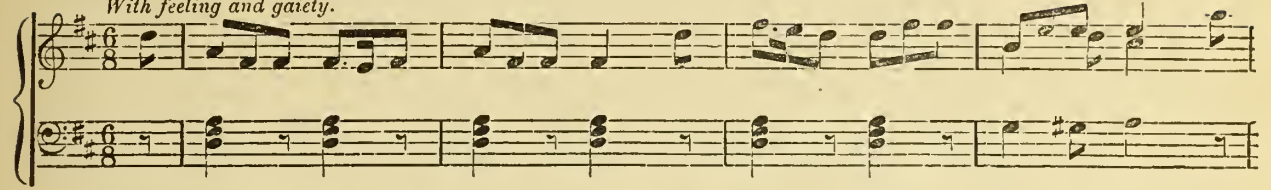
Slow.

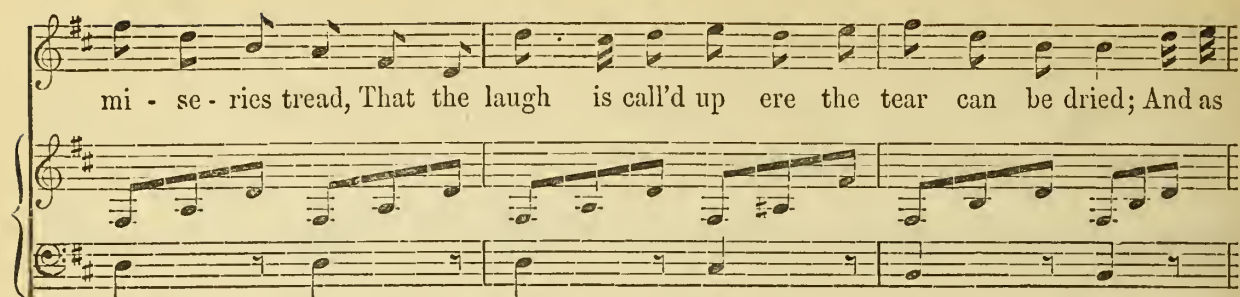
CEAN DUBH DELISH.

THIS LIFE IS ALL CHEQUER'D WITH PLEASURES AND WOES.

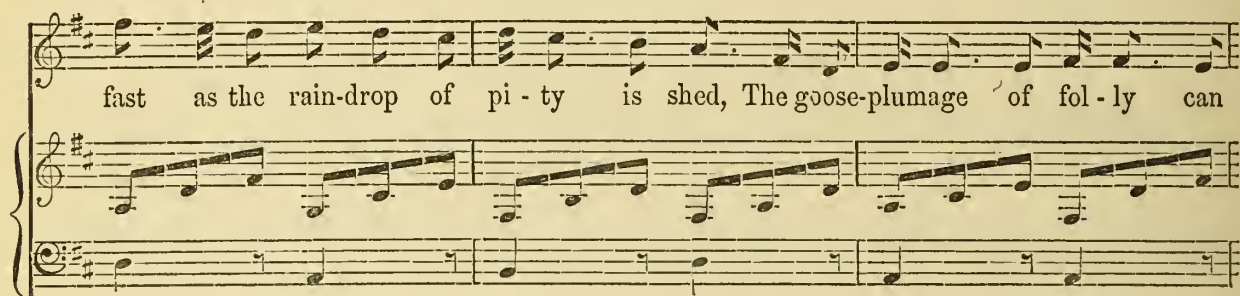
(AIR—THE BUNCH OF GREEN RUSHES THAT GREW AT THE BRIM.)

With feeling and gaiety.

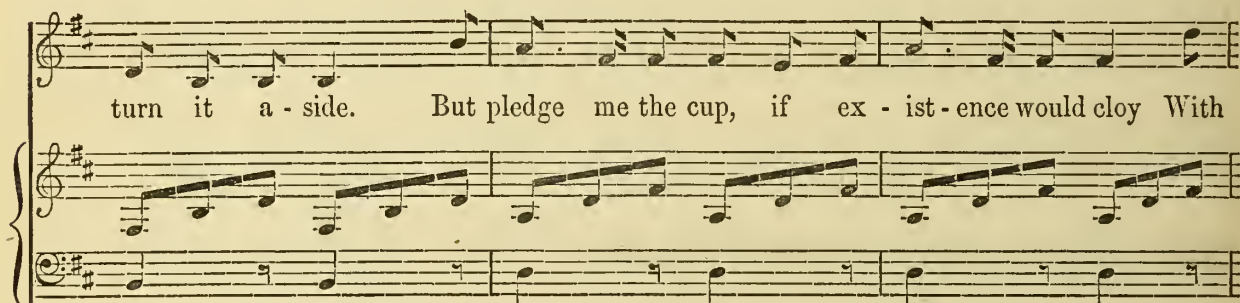




mi - se - ries tread, That the laugh is call'd up ere the tear can be dried; And as



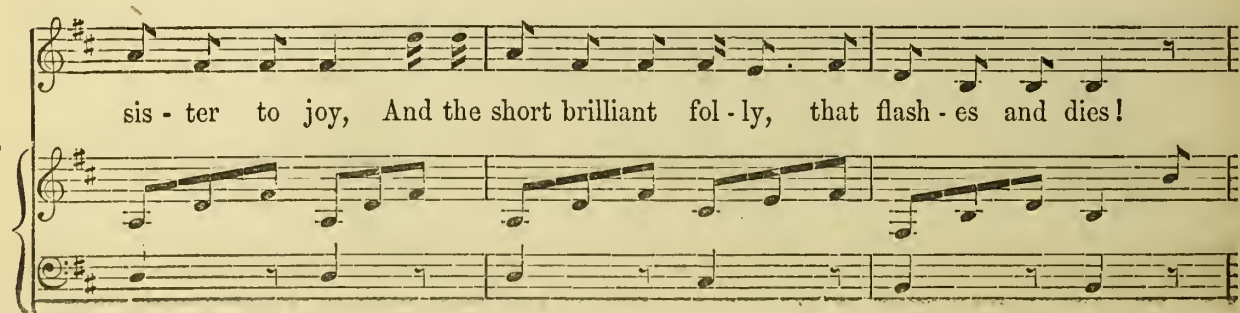
fast as the rain-drop of pi - ty is shed, The goose-plumage of fol - ly can



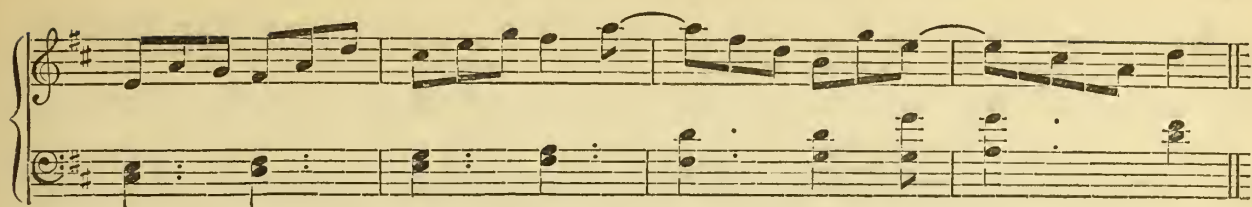
turn it a - side. But pledge me the cup, if ex - ist - ence would cloy With



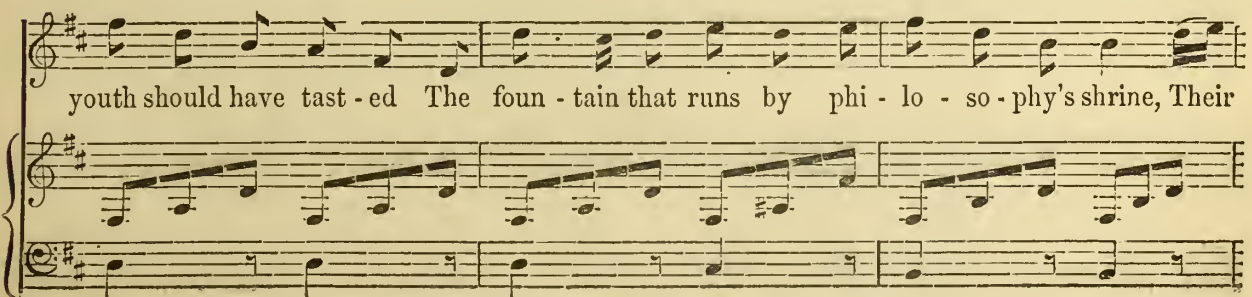
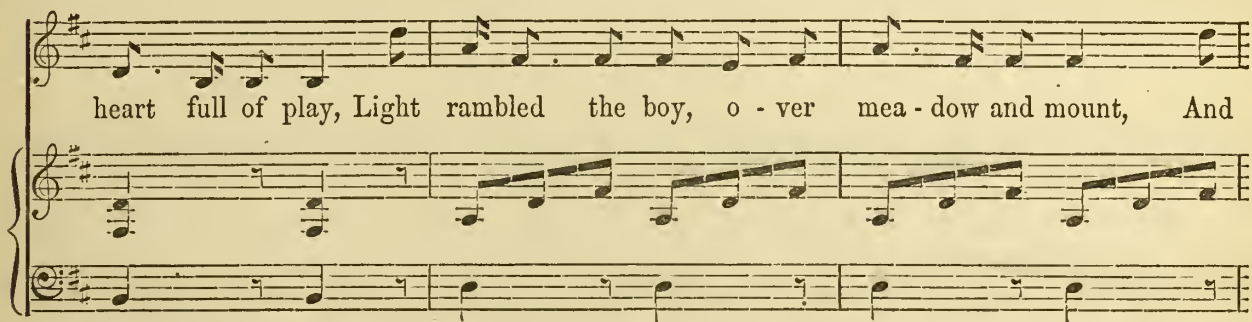
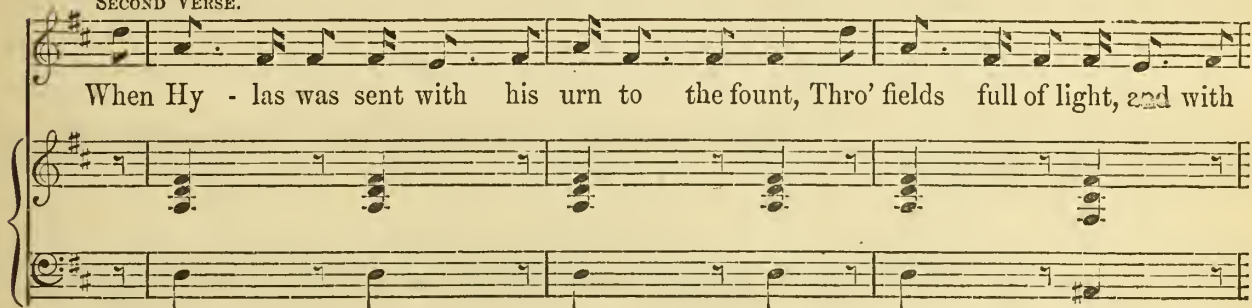
hearts e - ver hap - py, and heads e - ver wise, Be ours the light grief that is



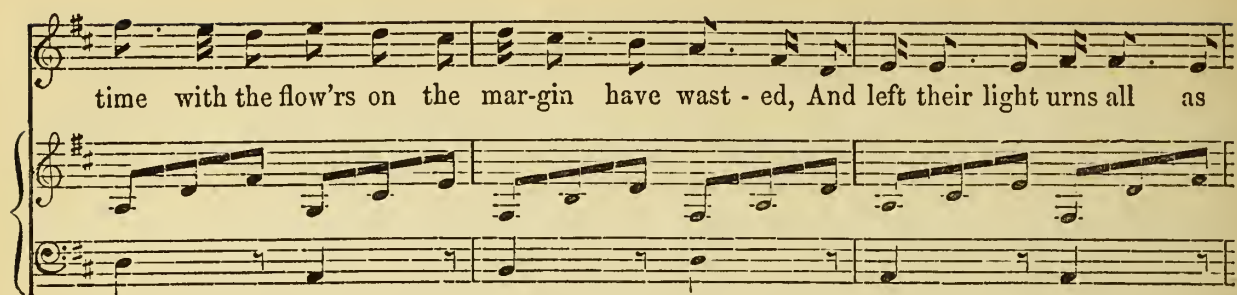
sis - ter to joy, And the short brilliant fol - ly, that flash - es and dies!



SECOND VERSE.

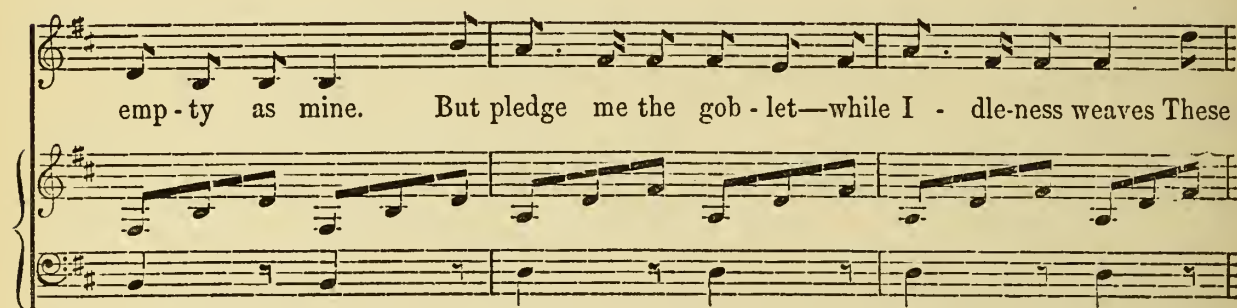


* Propositio florem prætulit officio.—PROPERTI, lib. i. eleg. 20.



time with the flow'rs on the mar-gin have wast - ed, And left their light urns all as

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "time with the flow'rs on the mar-gin have wast - ed, And left their light urns all as".



emp - ty as mine. But pledge me the gob - let—while I - dle-ness weaves These

The second system continues the melody and accompaniment. The lyrics are: "emp - ty as mine. But pledge me the gob - let—while I - dle-ness weaves These".



flow - rets to - ge - ther, should wis - dom but see One bright drop or two, that has

The third system continues the melody and accompaniment. The lyrics are: "flow - rets to - ge - ther, should wis - dom but see One bright drop or two, that has".



fall'n on the leaves, From her foun-tain di - vine, 'tis suf - fi - cient for me!

The fourth system continues the melody and accompaniment. The lyrics are: "fall'n on the leaves, From her foun-tain di - vine, 'tis suf - fi - cient for me!".



The fifth system shows the final part of the musical score on this page, with the piano accompaniment continuing in the lower staves. The lyrics for this system are not explicitly written but correspond to the end of the previous line.

THE SHAMROCK.

In moderate time.

Thro' E - rin's Isle, To sport a-while, As Love and Va - lour wan - der'd, With

Wit, the sprite, Whose qui-ver bright A thousand ar - rows squan - der'd; Where

e'er they pass, A trip-le grass Shoots up, with dew-drops stream - ing, As

soft-ly green As emeralds, seen Thro' pu - rest crys - tal gleam - ing,

Oh the Sham - rock! The green im - mor - tal Sham - rock!

The first system of the song features a vocal melody in G major (one sharp) and 2/4 time. The lyrics are 'Oh the Sham - rock! The green im - mor - tal Sham - rock!'. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

cho - sen leaf of Bard and Chief, Old E - rin's na - tive Sham - rock!

The second system continues the melody with the lyrics 'cho - sen leaf of Bard and Chief, Old E - rin's na - tive Sham - rock!'. The piano accompaniment continues with similar rhythmic patterns.

A piano solo section featuring a more complex, flowing melody in the right hand and a supporting bass line in the left hand, both in G major.

SECOND VERSE.

Says Va - lour, "See! They spring for me, Those leaf - y gems of morn - ing!" Says

The third system begins the second verse with the lyrics 'Says Va - lour, "See! They spring for me, Those leaf - y gems of morn - ing!" Says'. The piano accompaniment continues with a steady bass line.

Love, "No, no— For ME they grow, My fra - grant path a - - dorn - ing!" But

The fourth system continues the second verse with the lyrics 'Love, "No, no— For ME they grow, My fra - grant path a - - dorn - ing!" But'. The piano accompaniment continues with a steady bass line.

Wit per-ceives The tri-ple leaves, And cries "Oh! do not se - - ver A

The first system of musical notation for the song 'The Shamrock'. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with the lyrics 'Wit per-ceives The tri-ple leaves, And cries "Oh! do not se - - ver A'.

type that blends Three god-like friends, Love, Va-lour, Wit for e - - ver!"

The second system of musical notation, continuing the vocal and piano parts. The vocal line continues with the lyrics 'type that blends Three god-like friends, Love, Va-lour, Wit for e - - ver!'

Oh the Sham-rock! The green im-mor-tal Sham-rock!

The third system of musical notation. The vocal line continues with the lyrics 'Oh the Sham-rock! The green im-mor-tal Sham-rock!'

Cho-sen leaf of Bard and Chief, Old E-rin's na-tive Sham-rock!

The fourth system of musical notation. The vocal line continues with the lyrics 'Cho-sen leaf of Bard and Chief, Old E-rin's na-tive Sham-rock!'

The fifth system of musical notation, which appears to be a purely instrumental piano piece. It features a complex, flowing melody in the right hand and a supporting bass line in the left hand, both in the same key signature of one sharp.

AT THE MID HOUR OF NIGHT.

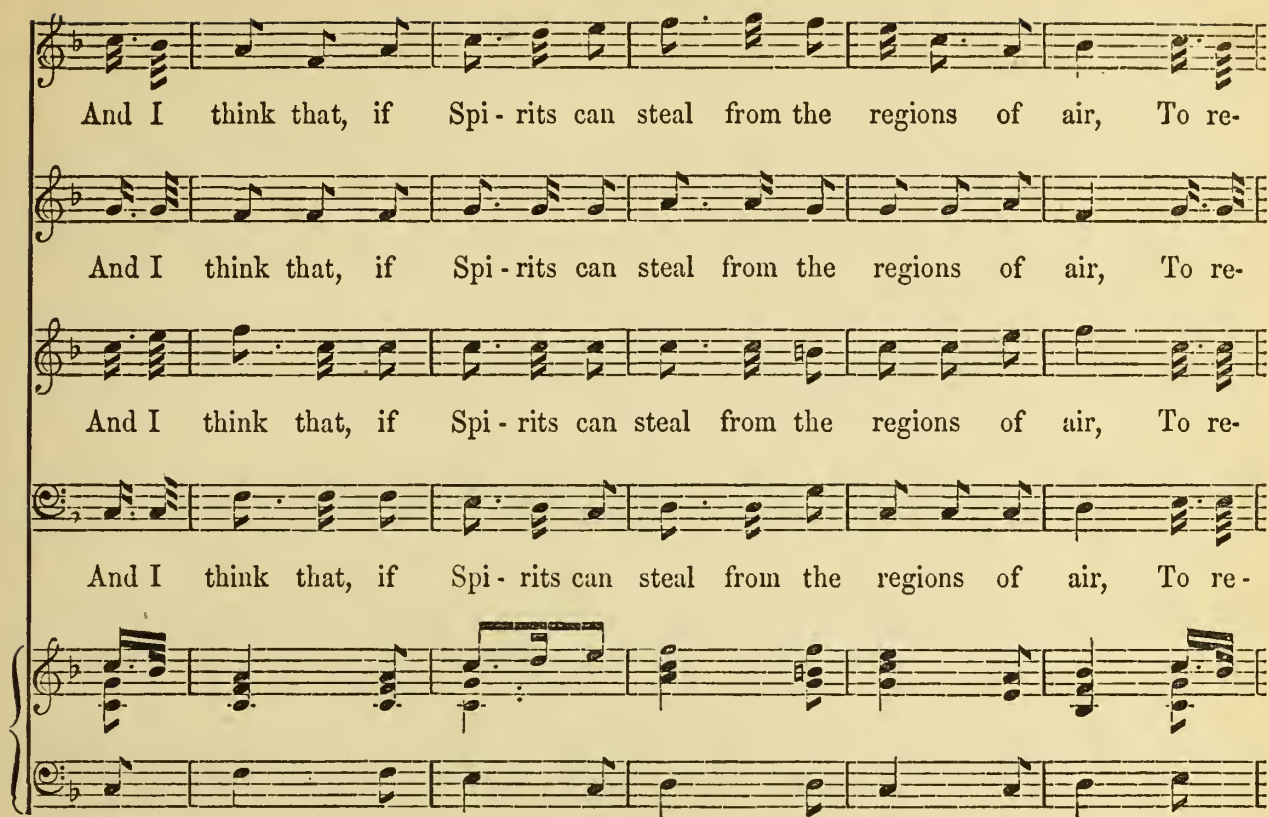
*Slow and with melancholy expression.**cres.*

HARMONIZED FOR FOUR VOICES.

The piano introduction consists of two staves. The right hand features a melodic line with a key signature of one flat (B-flat) and a 3/4 time signature. The left hand provides a harmonic accompaniment with chords and moving lines.

Four vocal staves (Soprano, Alto, Tenor, and Bass) are shown, each with the lyrics: "At the mid - hour of night, when stars are weep - ing, I". The music is in B-flat major and 3/4 time. The vocal lines are harmonized to fit the four voices.

Four vocal staves (Soprano, Alto, Tenor, and Bass) are shown, each with the lyrics: "fly To the lone vale we lov'd, when life shone warm in thine eye;". The music continues in B-flat major and 3/4 time, with the vocal lines harmonized for four voices.

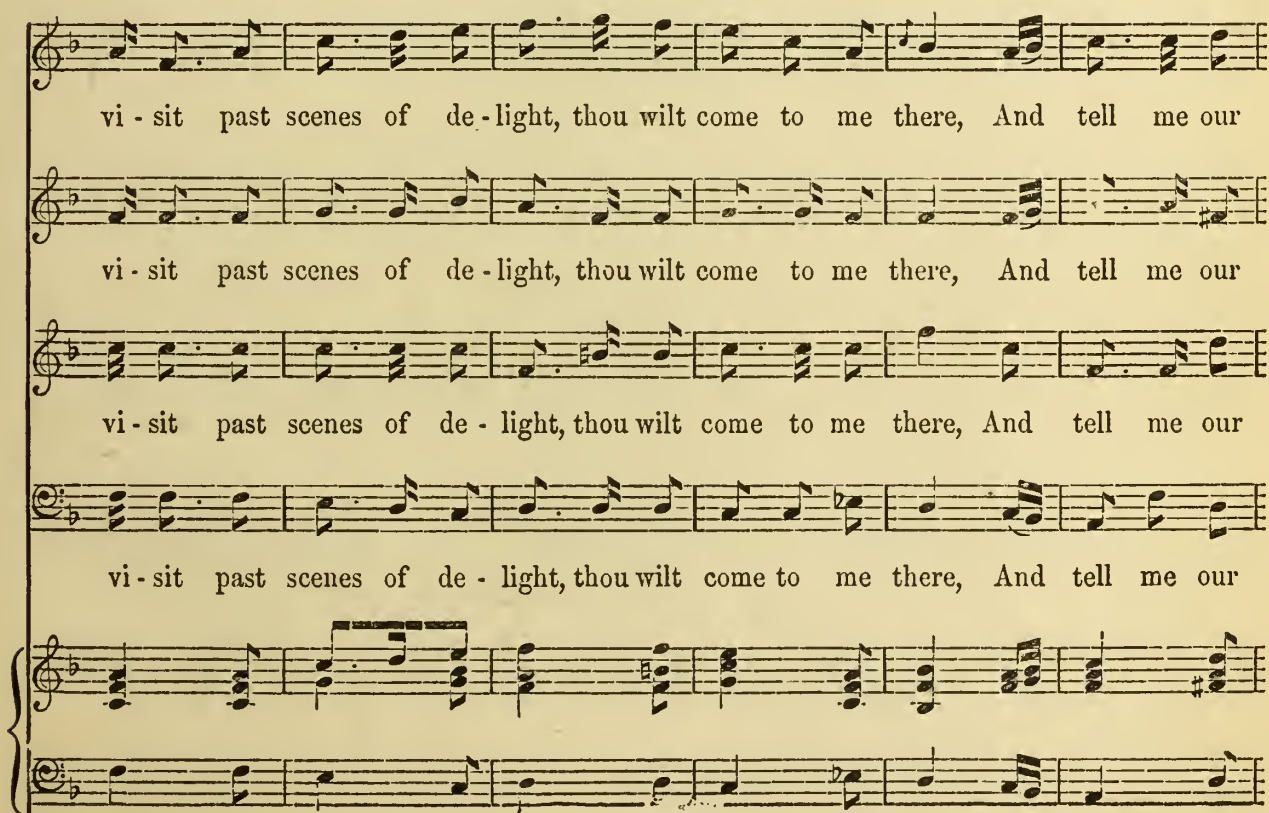


And I think that, if Spi - rits can steal from the regions of air, To re-

And I think that, if Spi - rits can steal from the regions of air, To re-

And I think that, if Spi - rits can steal from the regions of air, To re-

And I think that, if Spi - rits can steal from the regions of air, To re-



vi - sit past scenes of de - light, thou wilt come to me there, And tell me our

vi - sit past scenes of de - light, thou wilt come to me there, And tell me our

vi - sit past scenes of de - light, thou wilt come to me there, And tell me our

vi - sit past scenes of de - light, thou wilt come to me there, And tell me our

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

love is re-mem-ber'd ev'n in the sky!

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are repeated on each vocal staff.

SECOND VERSE.

Then I sing the wild song, which once 'twas rap-ture to

hear, When our voi-ces both ming-ling breath'd like one on the ear;

And, as e-cho far off thro' the vale my sad o-ri-son rolls, I

The second system of the musical score continues with the piano accompaniment and a new vocal line. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are written below the vocal staff. The third system of the musical score continues with the piano accompaniment and a new vocal line. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are written below the vocal staff. The fourth system of the musical score continues with the piano accompaniment and a new vocal line. The piano accompaniment is shown in grand staff notation. The vocal line is in treble clef. The lyrics are written below the vocal staff.

think, oh my love! 'tis thy voice from the king-dom of souls,* Faintly an - swer - ing

still the notes that once were so dear.

ONE BUMPER AT PARTING.

(AIR—MOLL ROE IN THE MORNING.)

With animation.

One bumper at part - ing, tho' ma - ny Have cir - cled the board since we met, The

* "There are countries," says Montaigne, "where they believe the souls of the happy live in all manner of liberty, in delightful field and that it is those souls, repeating the words we utter, which we call Echo."

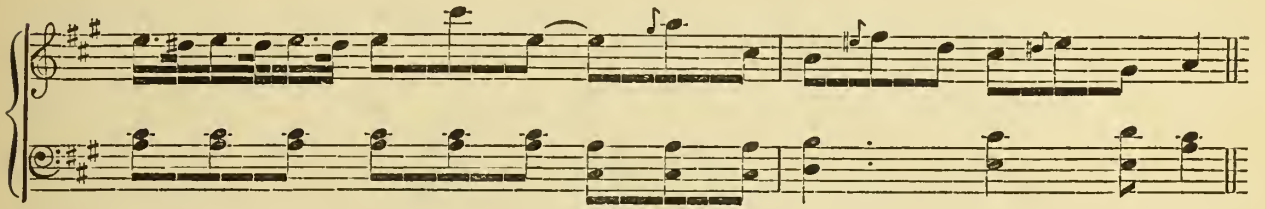
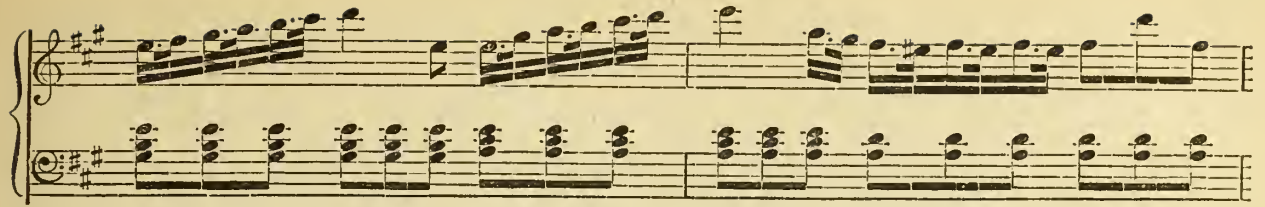
full-est, the sad-dest of a - ny Re - mains to be crown'd by us yet; The

sweet-ness that pleasure has in it, Is al - ways so slow to come forth, That

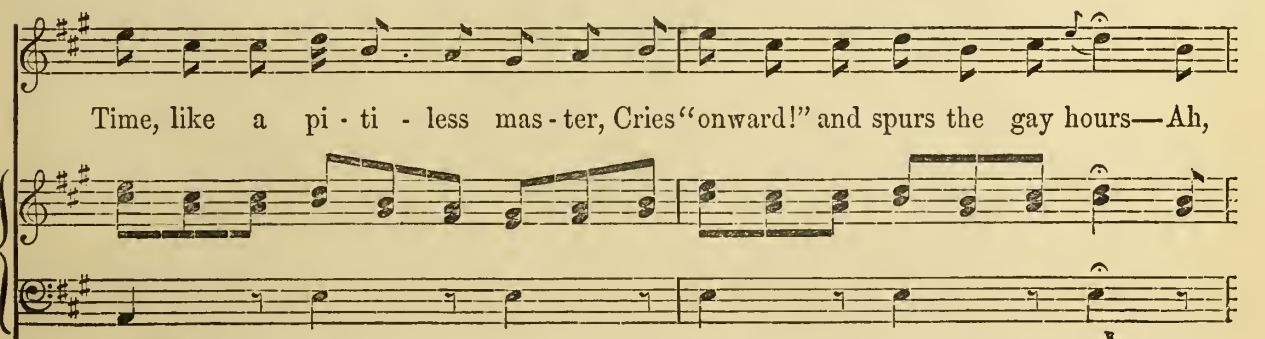
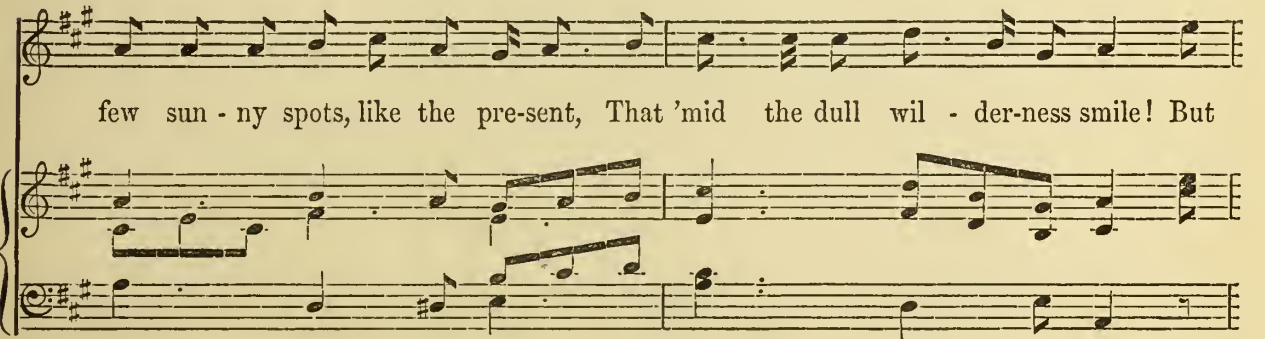
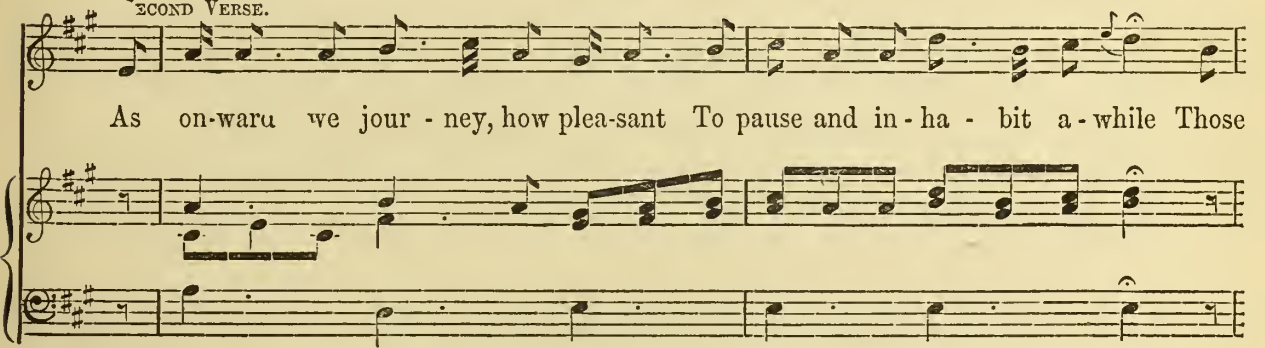
sel - dom, a - las! till the minute It dies, do we know half its worth. But

oh! may our life's happy measure Be all of such moments made up, They're

born on the bo-som of pleasure, They die midst the tears of the cup.



SECOND VERSE.



ne - ver does Time tra - vel fast - er, Than when his way lies a-mong flow'rs. But

come—may our life's hap-py measure Be all of such moments made up ; They're

born on the bo-som of pleasure, They die midst the tears of the cup.

THIRD VERSE.

How bril-liant the sun look'd in sink-ing! The wa-ters be-neath him how bright! Oh!

trust me, the fare - well of drinking Should be like the fare - well of light. You

saw how he finish'd, by dart-ing His beam o'er a deep bil-low's brim— So

fill up, let's shine at our part-ing, In full li- quid glo- ry, like him. And

oh! may our life's happy measure Of mo-ments like this be made up; 'Twas

born on the bosom of pleasure, It dies midst the tears of the cup.

This musical score is for the song 'The Last Rose of Summer'. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'born on the bosom of pleasure, It dies midst the tears of the cup.' The piano part includes various textures, including arpeggiated figures and block chords.

THE LAST ROSE OF SUMMER.

(AIR—THE GROVES OF BLARNEY.)

Feelingly.

f

p

'Tis the

This musical score is for the 'Air—The Groves of Blarney' section of 'The Last Rose of Summer'. It is a piano accompaniment in 3/4 time with a key signature of one sharp (F#). The piece begins with a forte (*f*) dynamic and includes a crescendo. It concludes with a piano (*p*) dynamic. The lyrics 'Tis the' are written below the final measure of the piano part.

last rose of summer, Left bloom - - ing a - lone; All her

The first system of the musical score. It features a vocal melody in treble clef with a key signature of two sharps (F# and C#). The lyrics are "last rose of summer, Left bloom - - ing a - lone; All her". The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef. The right hand plays a continuous eighth-note pattern, while the left hand provides a simple harmonic accompaniment. A piano (p) dynamic marking is present at the beginning of the piano part.

love - ly com - pan - ions Are fa - - - - ded and gone. No

The second system of the musical score. The vocal melody continues with the lyrics "love - ly com - pan - ions Are fa - - - - ded and gone. No". The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

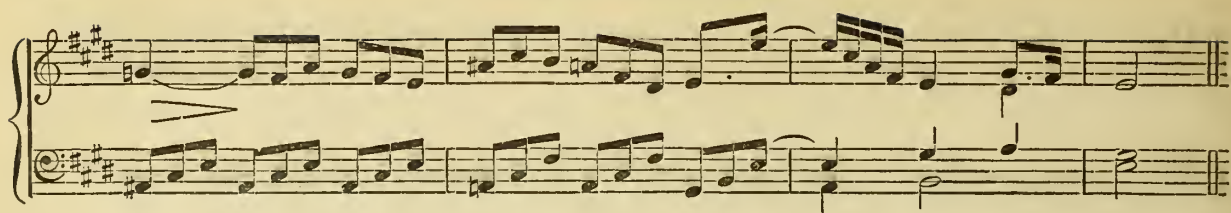
flow'r . . . of her kin - dred, no rose - bud is nigh, . . To re -

The third system of the musical score. The vocal melody continues with the lyrics "flow'r . . . of her kin - dred, no rose - bud is nigh, . . To re -". The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

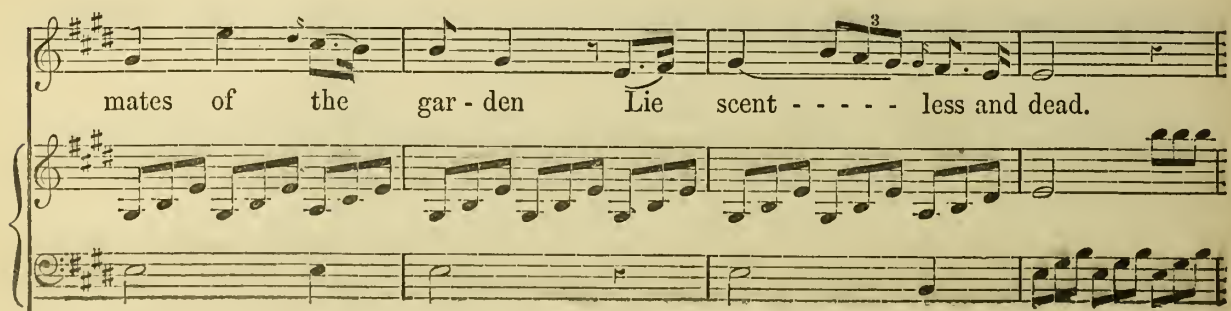
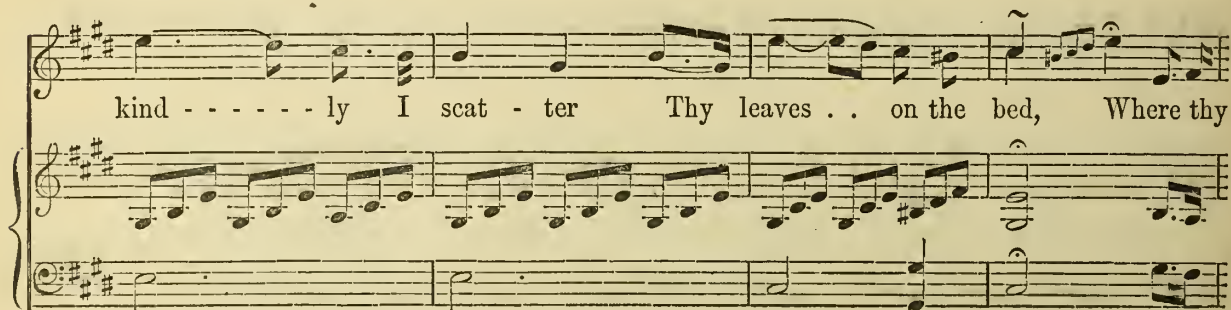
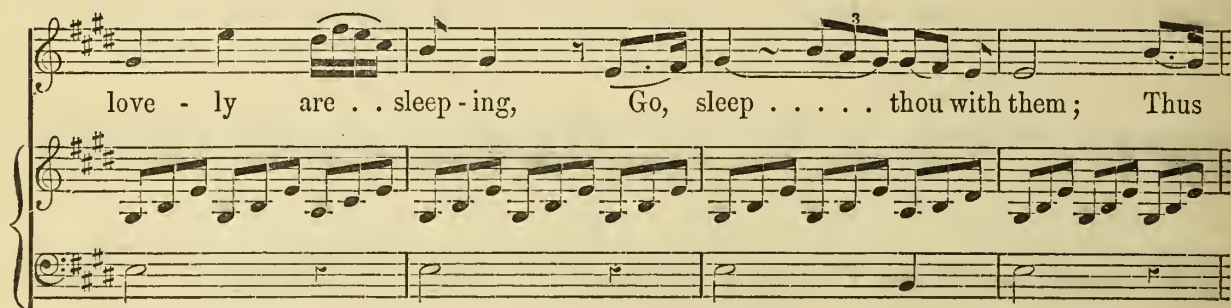
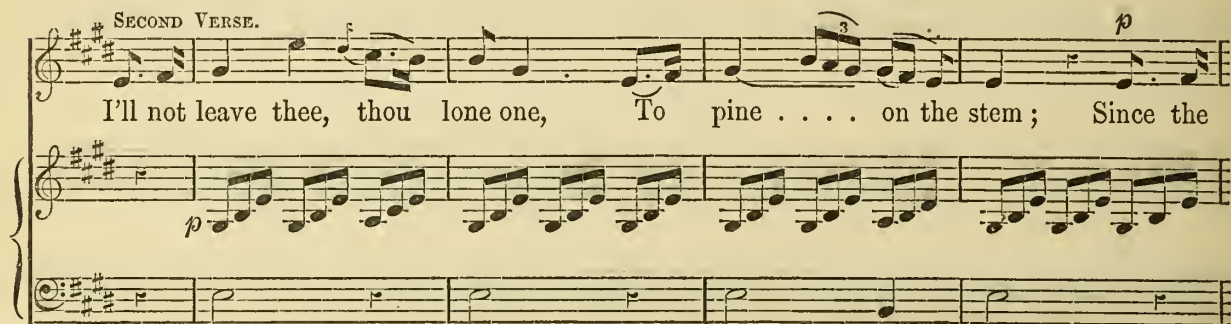
flect back her blush - es, or give . . . sigh for sigh.

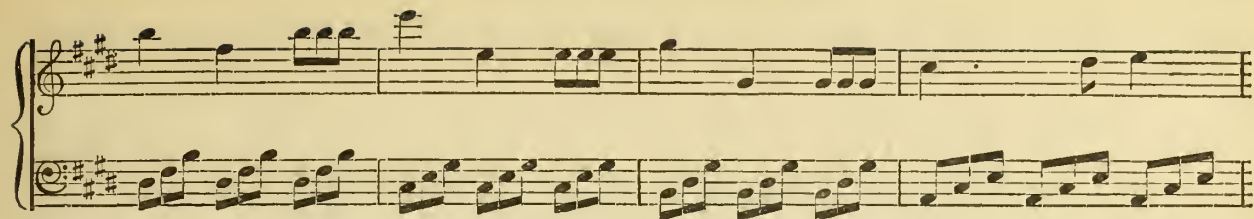
The fourth system of the musical score. The vocal melody continues with the lyrics "flect back her blush - es, or give . . . sigh for sigh.". The piano accompaniment continues with the same eighth-note pattern in the right hand and harmonic accompaniment in the left hand.

The fifth system of the musical score, which is the final system on this page. It continues the vocal melody and piano accompaniment from the previous systems. The piano part features a more active bass line in the final measures, with sixteenth-note patterns.



SECOND VERSE.





THIRD VERSE.

So soon may I fol-low, When friend - - ships de cay, And from

The third system of musical notation includes the vocal melody and piano accompaniment for the third verse. The treble staff has the lyrics: "So soon may I fol-low, When friend - - ships de cay, And from". The melody includes a triplet of eighth notes. The bass staff provides a steady accompaniment. A dynamic marking of *p* is at the start.

Love's shin - - ing cir - cle The gems drop a - way! When

The fourth system of musical notation continues the third verse. The treble staff has the lyrics: "Love's shin - - ing cir - cle The gems drop a - way! When". The melody features a triplet of eighth notes. The bass staff continues the accompaniment.

true hearts lie wi - ther'd, And fond . . ones are flown, . . Oh!

The fifth system of musical notation concludes the third verse. The treble staff has the lyrics: "true hearts lie wi - ther'd, And fond . . ones are flown, . . Oh!". The melody includes a triplet of eighth notes. The bass staff provides the final accompaniment.

who would in - - ha - bit This bleak . . . world a - lone?

HARMONIZED FOR FOUR VOICES.

TREBLE. *Feelingly.*

'Tis the last rose of sum-mer left bloom - ing a -

ALTO.

'Tis the last rose of sum-mer left bloom - ing a -

TENOR.

'Tis the last rose of sum-mer left bloom - - ing a - -

BASS.

'Tis the last rose of sum-mer left bloom - ing a - -

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - ly com - pan - ions are fa - - ded and

lone, All her love - - ly com - pan - ions are fa - - ded and

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, each with a treble and bass clef. The piano accompaniment is shown in grand staff notation (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are repeated on each vocal staff.

gone; No flow'r of her kin - dred, no rose - bud is

gone; No flow'r of her kin - dred, no rose - bud is

gone; No flow'r her kin - dred, no rose - bud is

gone; No flow'r her kin - dred, no rose - bud is

The second system of the musical score continues with four vocal staves and a piano accompaniment, following the same layout as the first system. The lyrics are repeated on each vocal staff.

nigh, . . To re - flect back her blushes, or give sigh for sigh.

nigh, To re - flect back her blushes, or give sigh for sigh.

nigh, To re - flect back her blushes, or give sigh for sigh.

nigh, To re - flect her blushes, or give sigh for sigh.

THE YOUNG MAY MOON.

HARMONIZED FOR FOUR VOICES.

Lively.

The young May moon is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

The moon . . . is beam - ing, love, The glow-worm's lamp is gleam - ing, love, How

ad lib. *a tempo*

sweet to rove Thro' Mor - na's grove, While the drow - sy world is

sweet to rove Thro' Mor - na's grove, While the drow - sy world is

sweet to rove Thro' Mor - na's grove, While the world is

sweet to rove Thro' Mor - na's grove, While the drow - sy world is

This musical system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are repeated across the four vocal staves. The piano part provides harmonic support with chords and single notes.

dream - ing love! Then a - wake! the heav'ns look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

dream - ing love! Then a - wake! . . . look bright, my dear! 'Tis

This musical system continues the song with four vocal staves and a piano accompaniment. The lyrics are repeated across the four vocal staves. The piano part continues with harmonic support.

lento.

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

nev - er too late for de - light, my dear, And the best of all ways To

ad lib. *a tempo.*

length - en our days Is to steal a few hours from the night, my dear!

length - en our days Is to steal a few hours from the night, my dear!

length - en our days Is to steal from the night, my dear!

length - en our days Is to steal a few hours from the night, my dear!

ad lib. *a tempo.*

SECOND VERSE.

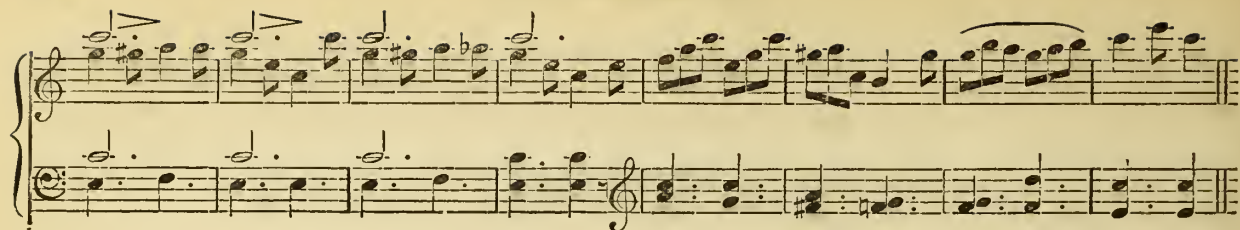
Now all the world is sleep - ing, love, But the Sage, his star-watch keep-ing, love, And

ad lib. I, whose star, More glo - rious far, *a tempo.* Is the eye from that case-ment

peep - ing, love. Then a - wake!—till rise of sun, my dear, The

lentando. Sa - - - ge's glass we'll shun, my dear, Or in watch - ing the flight Of

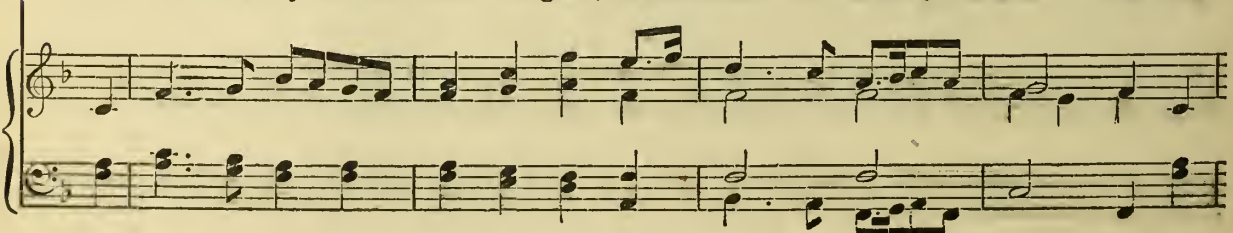
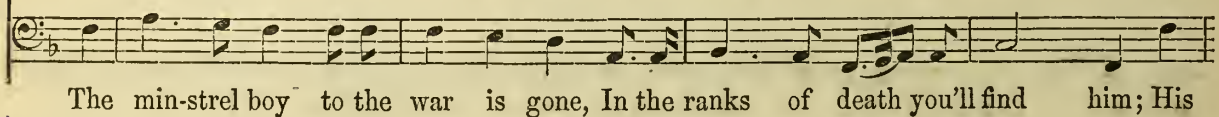
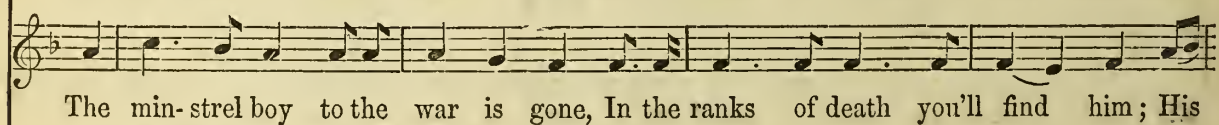
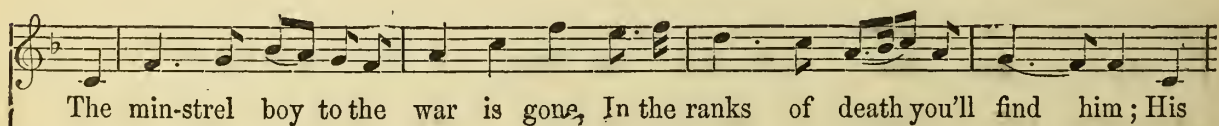
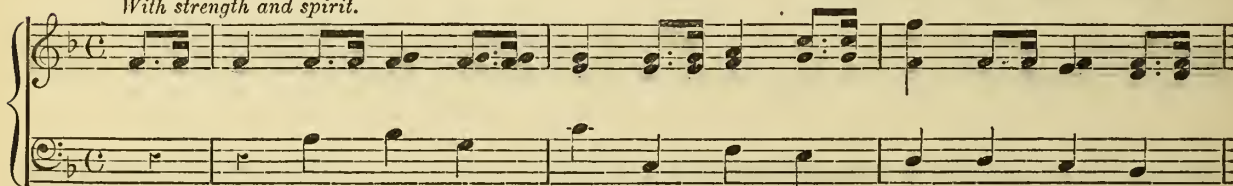
ad lib. bo - dies of light, *a tempo.* He might hap - pen to take thee for one, my dear.



THE MINSTREL BOY.

(AIR—THE MOREEN.)

HARMONIZED FOR THREE VOICES.

With strength and spirit.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

father's sword he has gird-ed on, And his wild harp slung be - - hind him.

father's sword he has gird-ed on, And his wild harp slung be - hind him.

Tenderly. *f*

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

"Land of Song!" said the war - rior bard, "Tho' all the world be - trays thee, One

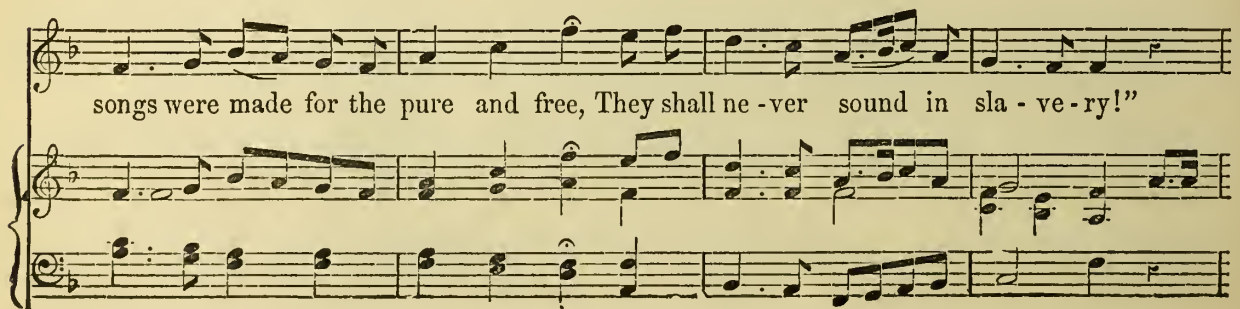
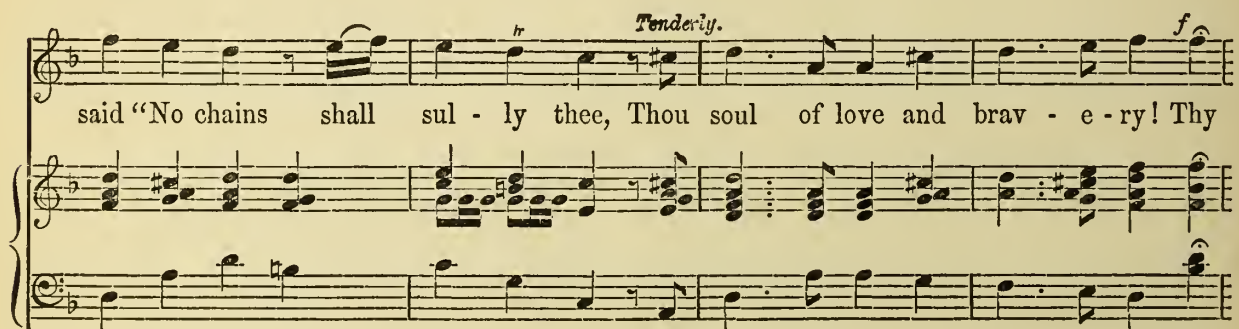
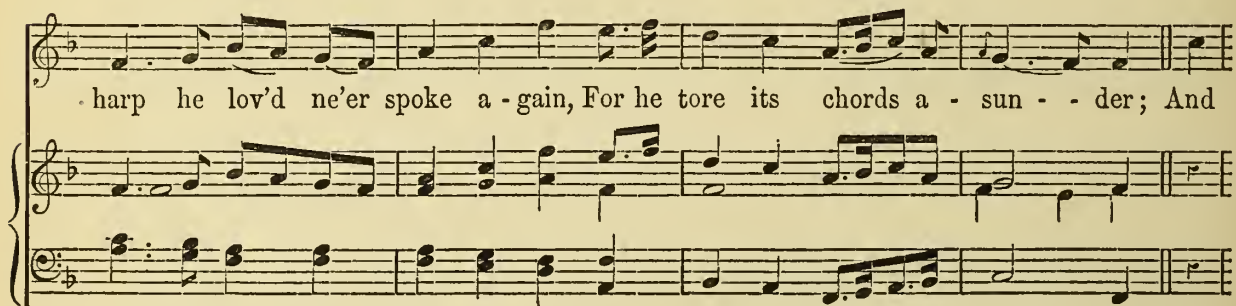
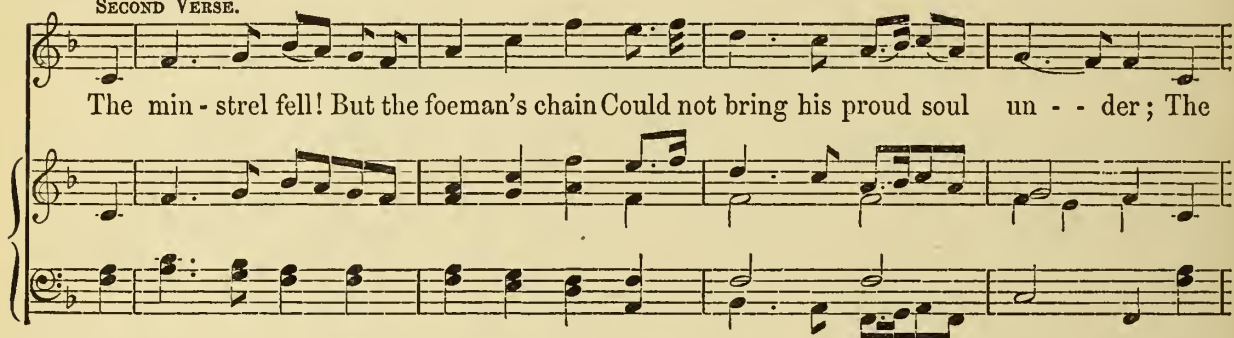
sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

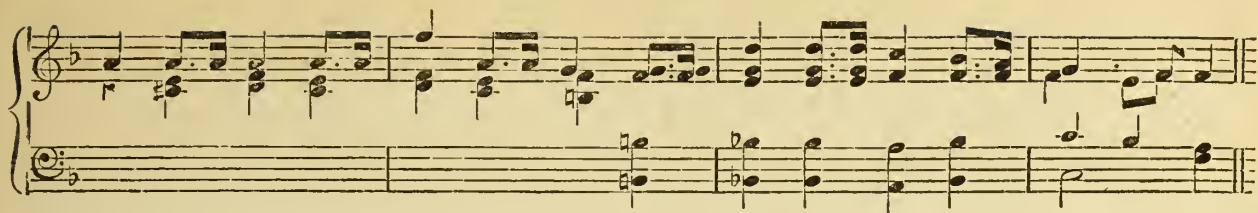
sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"

sword, at least, thy rights shall guard, One faith - ful heart shall praise thee!"



SECOND VERSE.

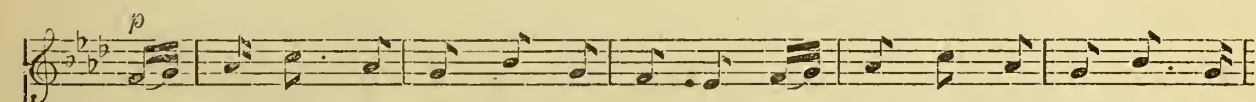
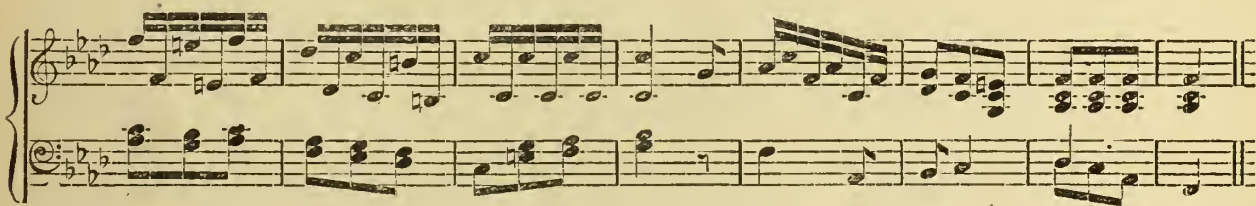
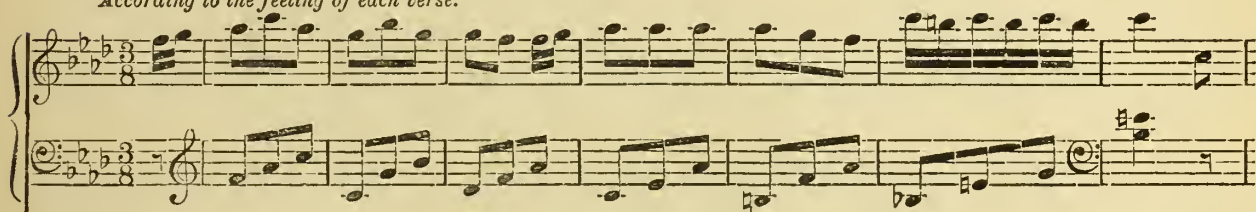




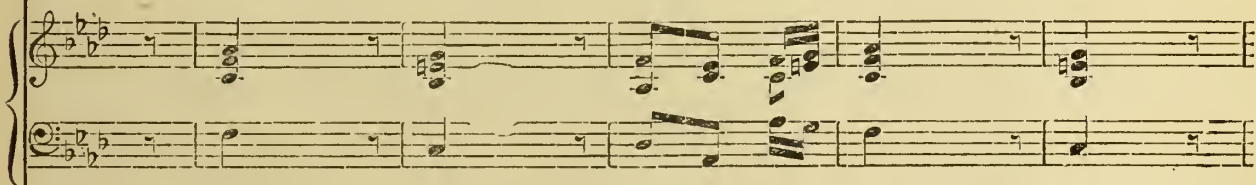
THE VALLEY LAY SMILING BEFORE ME.

THE SONG OF O'RUARK, PRINCE OF BREFFNI.*

(AIR—THE PRETTY GIRL MILKING HER COW.)

According to the feeling of each verse.

The val - ley lay smi - ling be - fore me, Where late - ly I left her be-



* These stanzas are founded upon an event of most melancholy importance to Ireland; if, as we are told by our Irish historians, i. e. gave England the first opportunity of profiting by our divisions and subduing us. The following are the circumstances as related by O'Halloran:—"The King of Leinster had long conceived a violent affection for Dearbhorgil, daughter to the King of Meath, and though she had been for some time married to O'Ruark, Prince of Breffni, yet could it not restrain his passion. They carried on a private correspondence, and she informed him that O'Ruark intended soon to go on a pilgrimage (an act of piety frequent in those days), and conjured him to embrace that opportunity of conveying her from a husband she detested to a lover she adored. Mae Murchad too punctually obeyed the summons, and had the lady conveyed to his capital of Ferns."—The monarch Roderic espoused the cause of O'Ruark, while Mae Murchad fled to England, and obtained the assistance of Henry II.

"Such," adds Giraldus Cambrensis (as I find him in an old translation), "is the variable and fickle nature of woman, by whom all mischiefs in the world (for the most part) do happen and come, as may appear by Marcus Antoninus, and by the destruction of Troy."

hind; Yet I trem - bled, and some-thing hung o'er me, That sad - den'd the

This system contains the first line of the song. The vocal melody is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "hind; Yet I trem - bled, and some-thing hung o'er me, That sad - den'd the".

joy of my mind. I look'd for the lamp, which she told me Should

This system contains the second line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "joy of my mind. I look'd for the lamp, which she told me Should".

shine when her pil - grim re - turn'd, But, tho' dark - ness be - gan to in -

This system contains the third line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "shine when her pil - grim re - turn'd, But, tho' dark - ness be - gan to in -".

fold me, No lamp from the bat - tle - ments burn'd.

This system contains the fourth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics are: "fold me, No lamp from the bat - tle - ments burn'd."

This system contains the fifth line of the song. The vocal melody continues in the treble clef, and the piano accompaniment continues in the grand staff. The lyrics for this system are not explicitly written on the page.

SECOND VERSE.

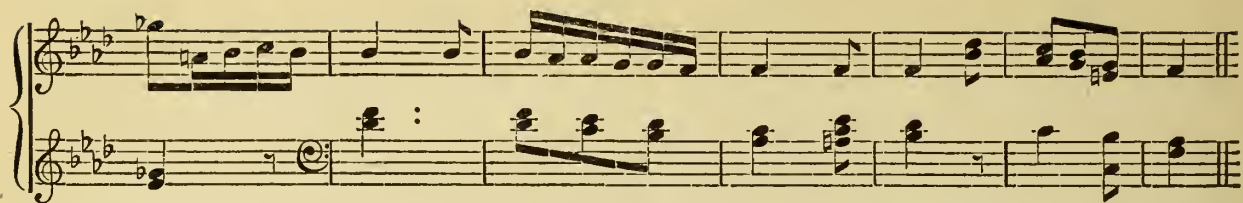
I flew to her cham-ber—'twas lone-ly As if the lov'd te-nant lay

dead! Ah, would it were death, and death on-ly! But no—the young

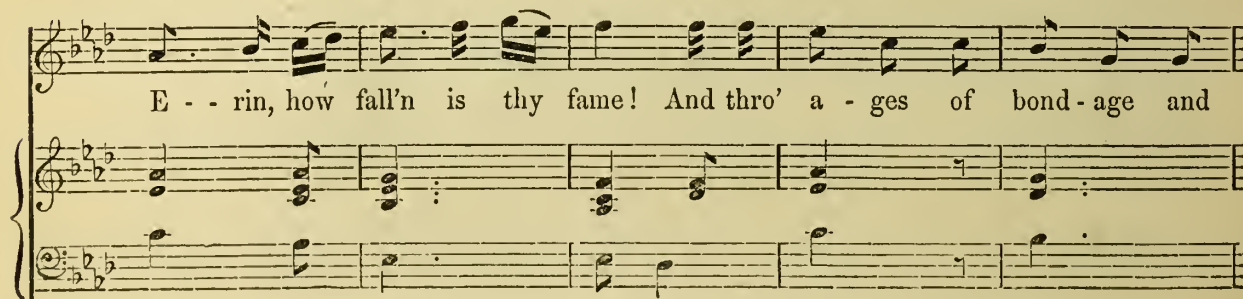
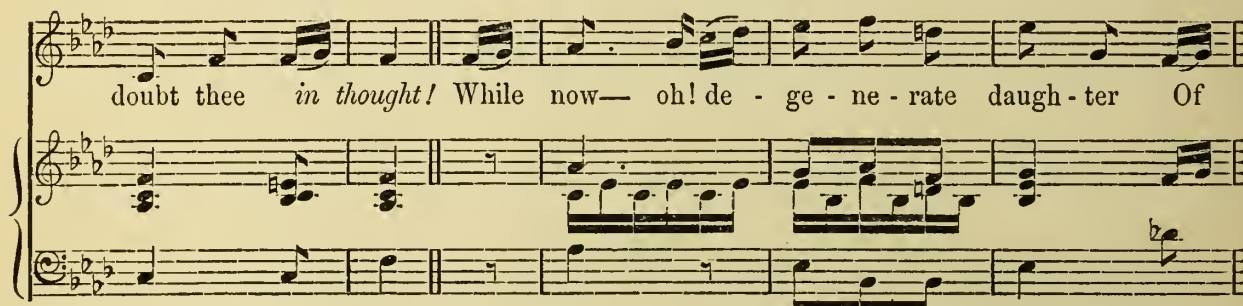
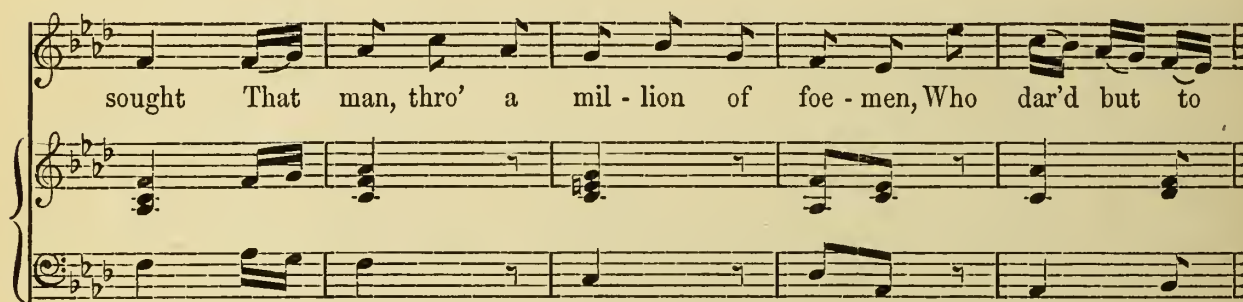
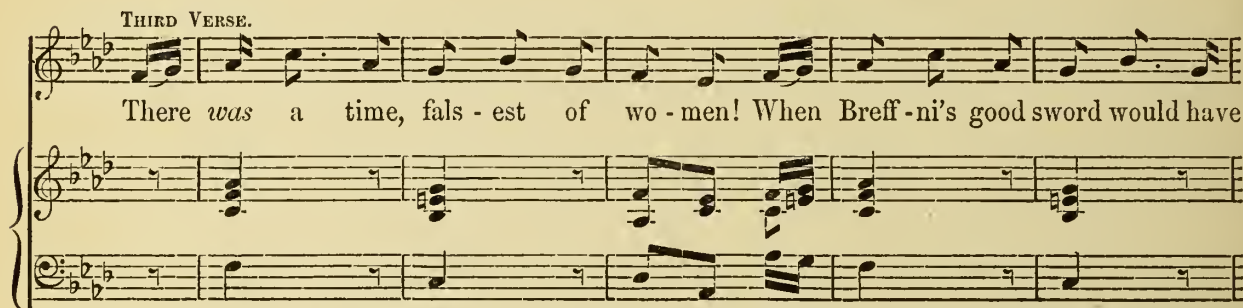
false one had fled. And there hung the lute, that could soft-en My

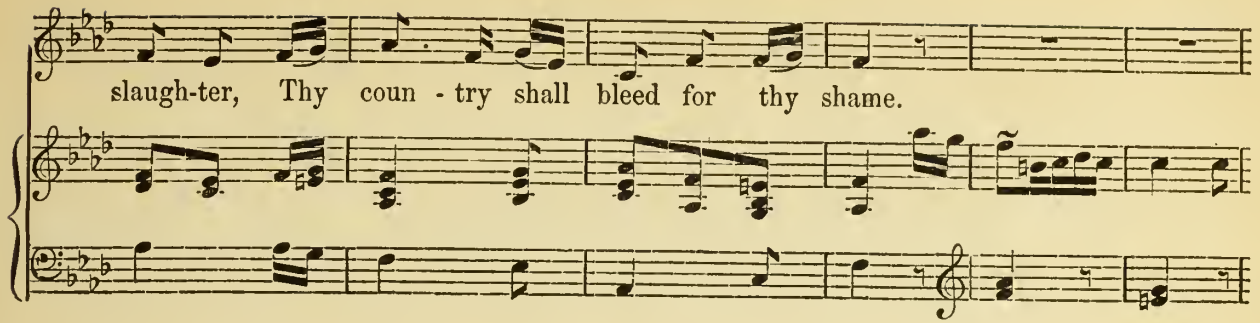
ve-ry worst pains in-to bliss, While the hand, that had wak'd it so

oft-en, Now throb'd to my proud ri-val's kiss.

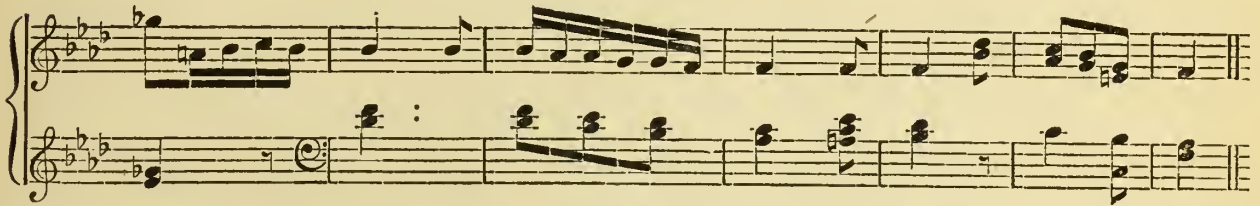


THIRD VERSE.

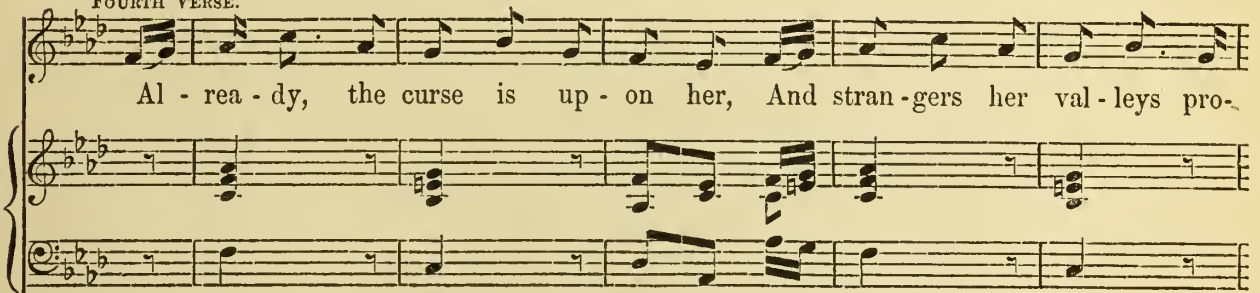




slaugh-ter, Thy coun - try shall bleed for thy shame.



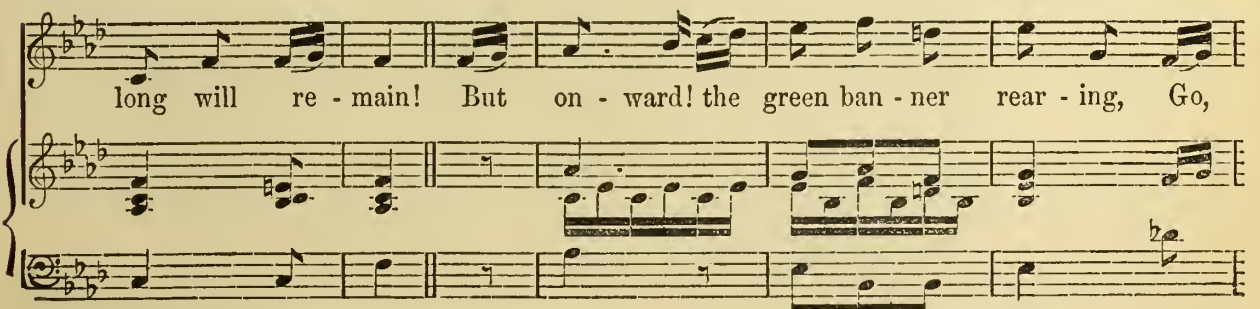
FOURTH VERSE.



Al - rea - dy, the curse is up - on her, And stran-gers her val - leys pro-



fane; They come to di - vide—to dis - ho - nour, And ty - rants they



long will re - main! But on - ward! the green ban - ner rear - ing, Go,

flesh ev'-ry sword to the hilt; On our side is VIR - TUE and

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a quarter note 'f' followed by eighth notes 'l' and 'e' in the first measure, and continues with a series of eighth and quarter notes.

E - RIN, On theirs is the SAX - ON and GUILT.

This system contains the second line of the vocal melody and the next two staves of the piano accompaniment. The vocal line continues with a quarter note 'E', a half note 'RIN', and then a series of eighth notes for 'On theirs is the SAX - ON and GUILT'.

This system contains the third line of the vocal melody and the final two staves of the piano accompaniment for this section. The vocal line concludes with a half note 'G' and a quarter note 'U'.

OH! HAD WE SOME BRIGHT LITTLE ISLE.

(AIR—SHEELA NA GUIRA.)

With lightness, and in moderate time.

This system contains the introduction for the second section, featuring a single staff of music. The tempo instruction 'With lightness, and in moderate time.' is written below the staff. The key signature remains two flats, and the time signature is 3/4.

Oh! had we some bright lit-tle Isle of our own, In a blue summer

This system contains the first line of the vocal melody and the first two staves of the piano accompaniment for the second section. The vocal line begins with a half note 'O' and a quarter note 'h'.

o - cean, far off and a - lone; Where a leaf ne - ver dies in the still-blooming

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "o - cean, far off and a - lone; Where a leaf ne - ver dies in the still-blooming".

bow'rs, And the bee ban - quets on thro' a whole year of flow'rs.

The second system of the musical score. The vocal melody continues with the lyrics: "bow'rs, And the bee ban - quets on thro' a whole year of flow'rs." The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

Where the sun loves to pause With so fond a de - lay, That the

The third system of the musical score. The vocal melody has a slight change in rhythm with the lyrics: "Where the sun loves to pause With so fond a de - lay, That the". The piano accompaniment remains consistent with the previous systems.

night on - ly draws A thin veil o'er the day; Where sim - ply to

The fourth system of the musical score. The vocal melody continues with the lyrics: "night on - ly draws A thin veil o'er the day; Where sim - ply to". The piano accompaniment continues with the same eighth-note pattern.

feel that we breathe, that we live, Is worth the best joy that life

The fifth and final system of the musical score. The vocal melody concludes with the lyrics: "feel that we breathe, that we live, Is worth the best joy that life". The piano accompaniment ends with a final chord.

else-where can give.

SECOND VERSE.

There, with souls e - ver ar - dent and pure as the clime, We should love as they

lov'd in the first gold - en time; The glow of the sunshine, the balm of the

air, Would steal to our hearts, and make all sum - mer there;

With af - fec - tion, as free From de - cline as the bow'rs; And with

Hope, like the bee, Living al - ways on flow'rs; Our life should re -

The first system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: "Hope, like the bee, Living al - ways on flow'rs; Our life should re -".

sem - ble a long day of light, And our death come on ho - ly and

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "sem - ble a long day of light, And our death come on ho - ly and".

calm as the night!

The third system of the musical score. It concludes the vocal melody and piano accompaniment. The lyrics are: "calm as the night!".

FAREWELL! BUT WHENEVER YOU WELCOME THE HOUR.

(AIR—MOLL ROONE.)

HARMONIZED FOR TWO VOICES.

With expression.

The piano introduction consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

The first vocal entry is shown on two staves. The lyrics are: "Fare - well!—but when - e - ver you wel - come the hour That a -". The piano accompaniment is on two staves below, providing a steady harmonic support.

The second vocal entry is shown on two staves. The lyrics are: "wak - ens the night-song of mirth in your bow'r, Then think of the friend, who once". The piano accompaniment continues on two staves below.

The third vocal entry is shown on two staves. The lyrics are: "wel-com'd it too, And for - got his own griefs to be happy with you." The piano accompaniment is on two staves below, concluding the piece.

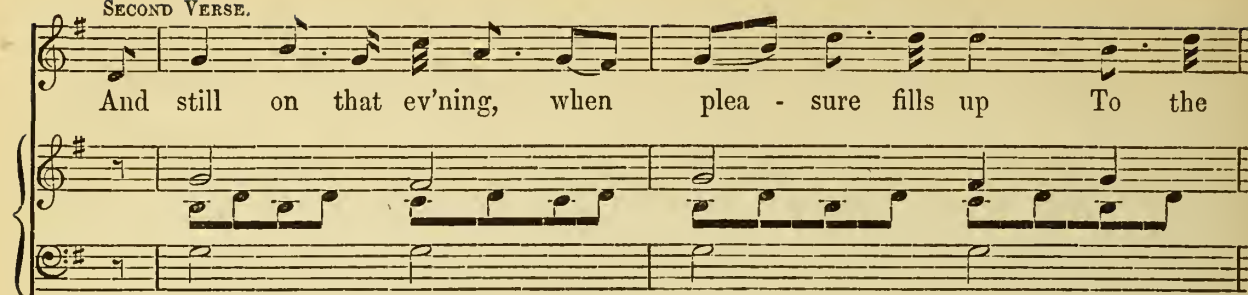
His griefs may re - turn, not a hope may remain Of the few that have brighten'd his

His griefs may re - turn, not a hope may remain Of the few that have brighten'd his

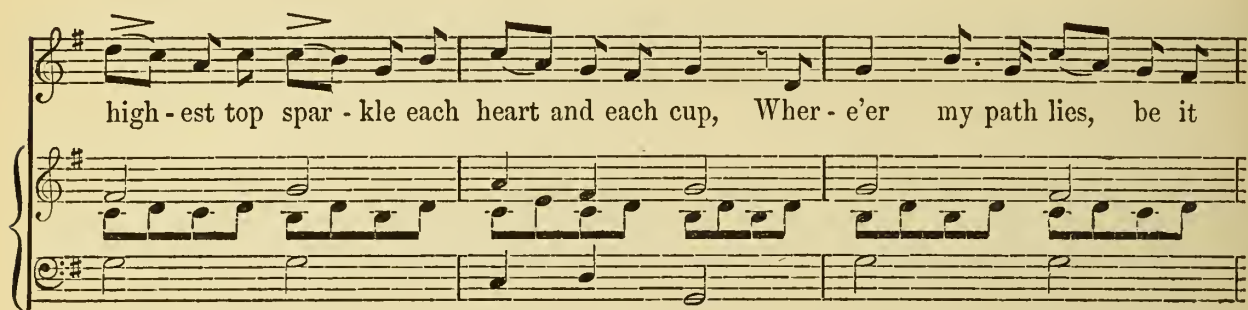
path - way of pain, But he ne'er will for - get the short vi - sion that threw Its en -

chant-ment a-round him, while ling'r-ing with you!

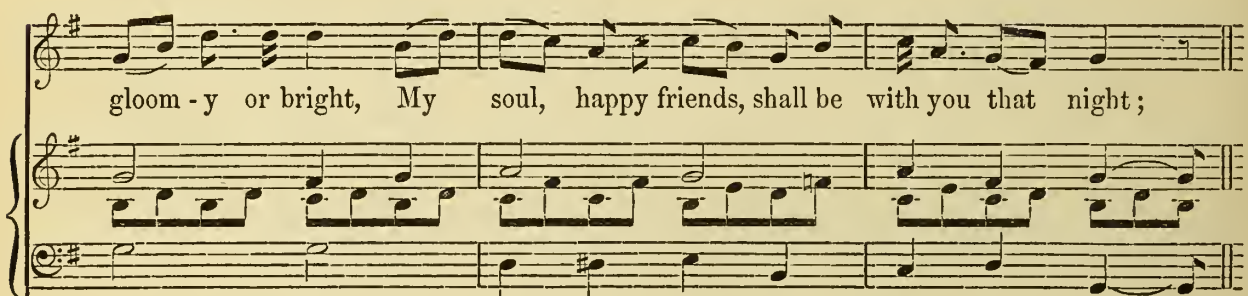
SECOND VERSE.



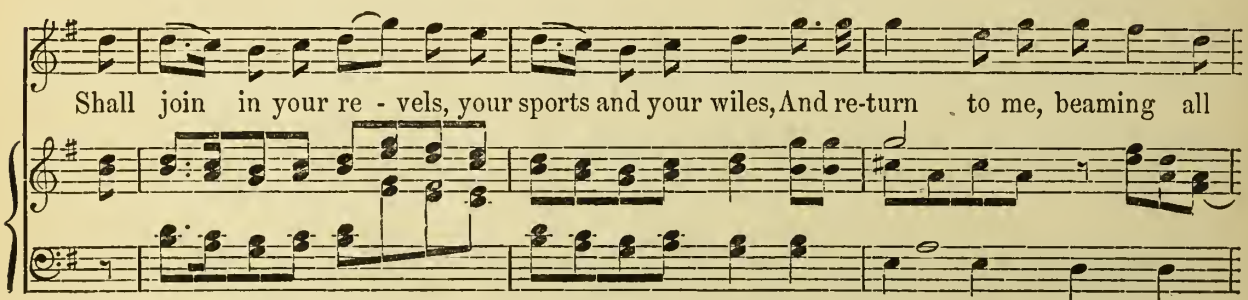
And still on that ev'ning, when plea - sure fills up To the



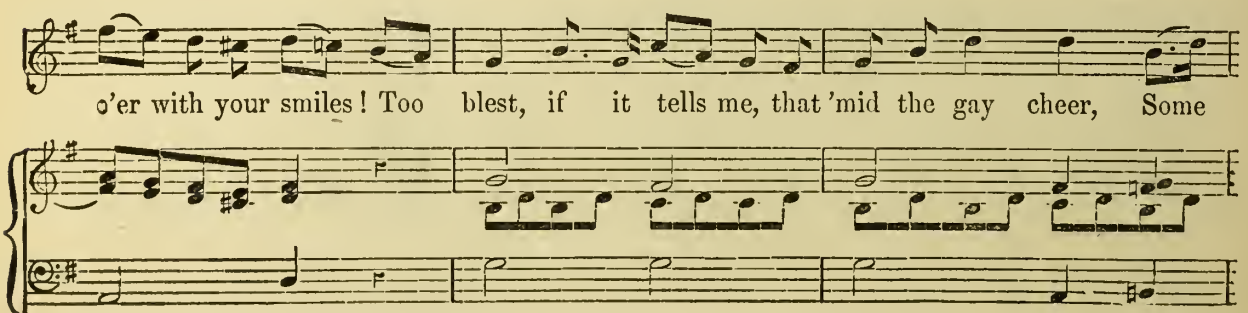
high - est top spar - kle each heart and each cup, Wher - e'er my path lies, be it



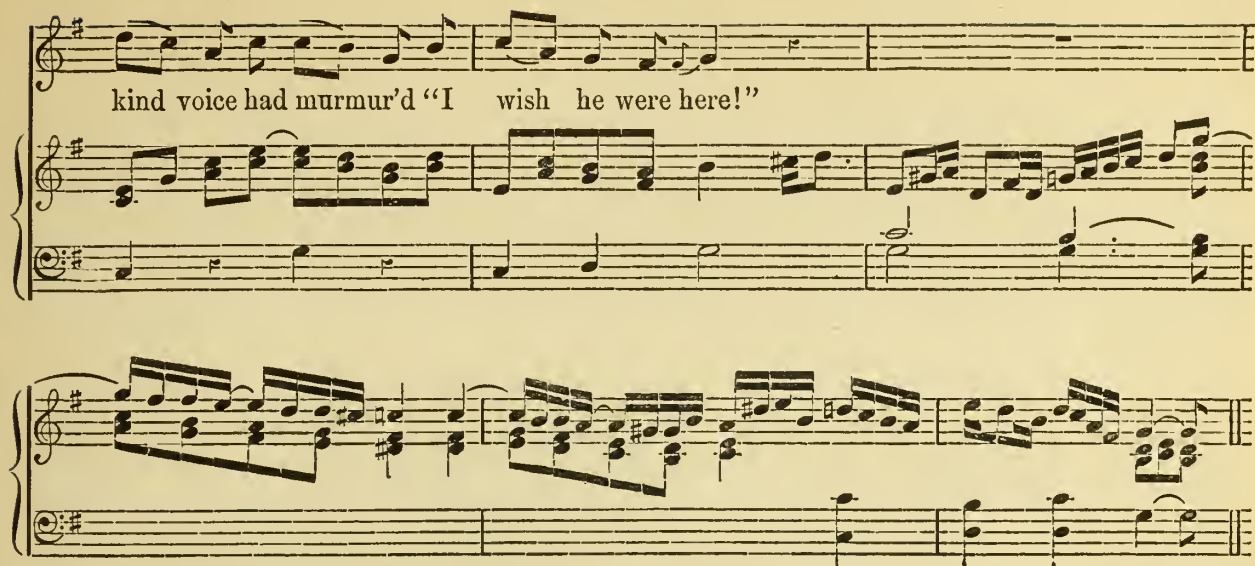
gloom - y or bright, My soul, happy friends, shall be with you that night;



Shall join in your re - vels, your sports and your wiles, And re - turn to me, beaming all



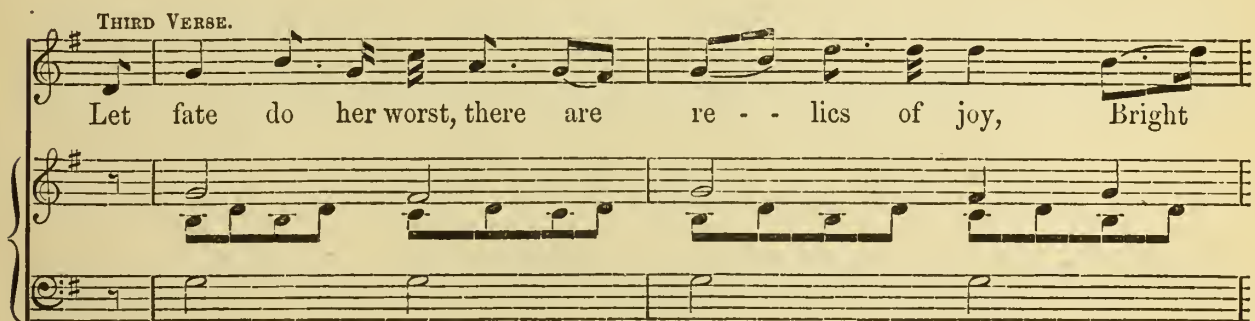
o'er with your smiles! Too blest, if it tells me, that 'mid the gay cheer, Some



kind voice had murmur'd "I wish he were here!"

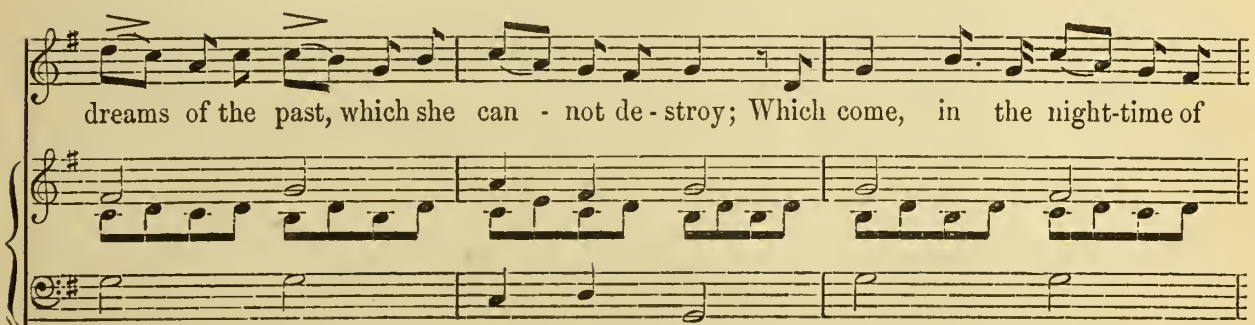
The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). It begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The right hand plays a series of chords and single notes, while the left hand plays a simple bass line.

THIRD VERSE.



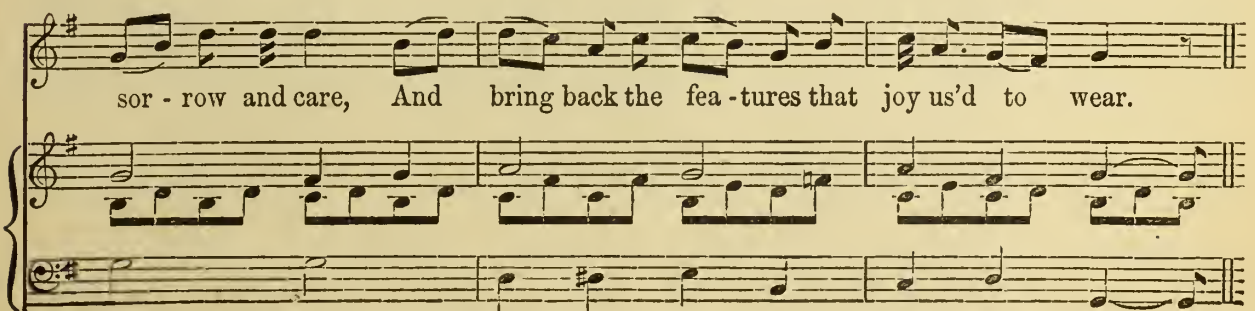
Let fate do her worst, there are re - - lies of joy, Bright

The second system of the musical score, labeled "THIRD VERSE.", continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with similar chords and bass notes.



dreams of the past, which she can - not de - stroy; Which come, in the night-time of

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with similar chords and bass notes.

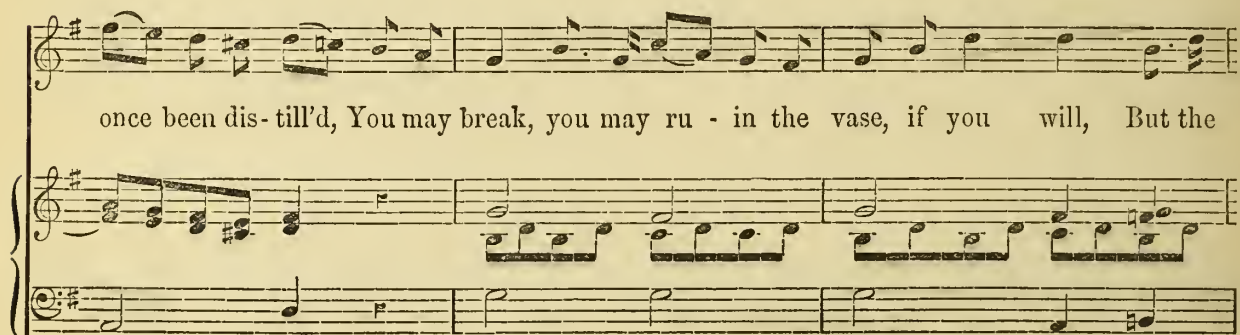


sor - row and care, And bring back the fea - tures that joy us'd to wear.

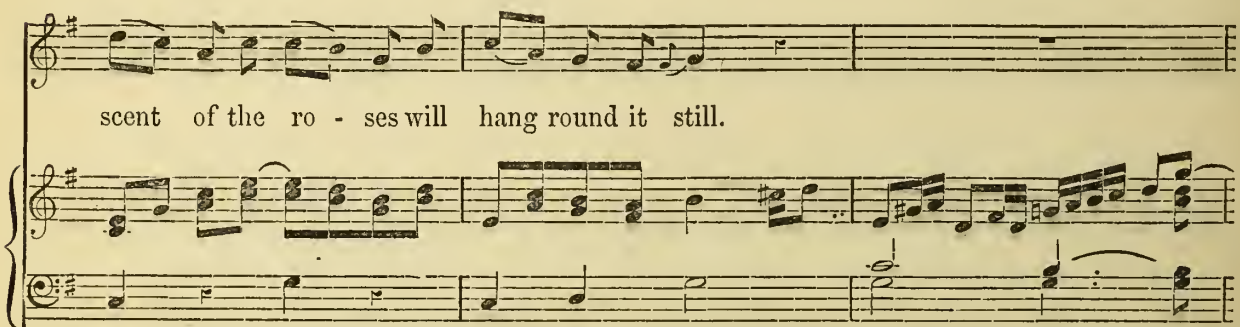
The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a half note B3. The piano accompaniment continues with similar chords and bass notes.



Long, long be my heart with such me - mo-ries fill'd! Like the vase in which ro - ses have



once been dis - till'd, You may break, you may ru - in the vase, if you will, But the



scent of the ro - ses will hang round it still.



OH! DOUBT ME NOT.

(AIR—YELLOW WAT AND THE FOX.)

HARMONIZED FOR TWO VOICES.

The piano introduction is written for a grand piano in 6/8 time. It begins with a treble clef and a key signature of one flat (B-flat). The melody is played in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo and mood are indicated by the instruction 'With feeling and cheerfulness.'

The first system of the vocal melody and piano accompaniment. The vocal part consists of two staves, each with a treble clef and a key signature of one flat. The lyrics are: 'Oh! doubt me not, the sea - son Is o'er, when Fol - ly made me rove, And'. The piano accompaniment is written for a grand piano in 6/8 time, with a treble and bass clef. It provides a harmonic support for the vocal melody.

The second system of the vocal melody and piano accompaniment. The vocal part continues with the lyrics: 'now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love, Al -'. The piano accompaniment continues with the same harmonic support.

The third system of the vocal melody and piano accompaniment. The vocal part concludes with the lyrics: 'tho' this heart was ear - ly blown, And fair - est hands dis - turb'd the tree, They'. The piano accompaniment concludes with the same harmonic support.

on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then

on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "on - ly shook some blos - soms down, Its fruit has all been kept for thee. Then". The melody features a mix of eighth and sixteenth notes, with a final half note and a fermata.

doubt me not, the sea - son Is o'er when Fol - ly made me rove, And

doubt me not, the sea - son Is o'er when Fol - ly made me rove, And

The second system continues the melody and accompaniment. The lyrics are: "doubt me not, the sea - son Is o'er when Fol - ly made me rove, And". The piano part includes chords and moving lines in both hands.

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.

The third system continues the melody and accompaniment. The lyrics are: "now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.". The piano part features a prominent bass line in the left hand.

The fourth system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The melody continues with a mix of eighth and sixteenth notes, ending with a half note and a fermata. The piano part includes chords and moving lines in both hands.

SECOND VERSE.

And tho' my lute no long - er May sing of Pas-sion's ar - dent spell, Oh!

trust me, all the strong - er I feel the bliss I do not tell. The

bee thro' ma - ny a gar - den roves, And sings his lay of court - ship o'er, But

when he finds the flow'r he loves, He set - tles there and hums no more. Then

doubt me not, the sea - son Is o'er when Fol - ly made me rove, And

now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.

This system contains the first line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff (treble and bass staves). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are: 'now the ves - tal Rea - - son Shall watch the fire a - wak'd by Love.'

This system shows the piano accompaniment for the first system of the song. It is written on a grand staff with treble and bass staves. The key signature is one flat (B-flat) and the time signature is common time (C). The accompaniment consists of chords and single notes that support the vocal melody.

YOU REMEMBER ELLEN.*

(AIR—WERE I A CLERK.)

Simply and in moderate time.

This system shows the piano introduction for the second part of the song. It is written on a grand staff with treble and bass staves. The key signature has two sharps (F# and C#), and the time signature is 6/8. The introduction features a more active piano melody in the right hand and a simpler bass line in the left hand.

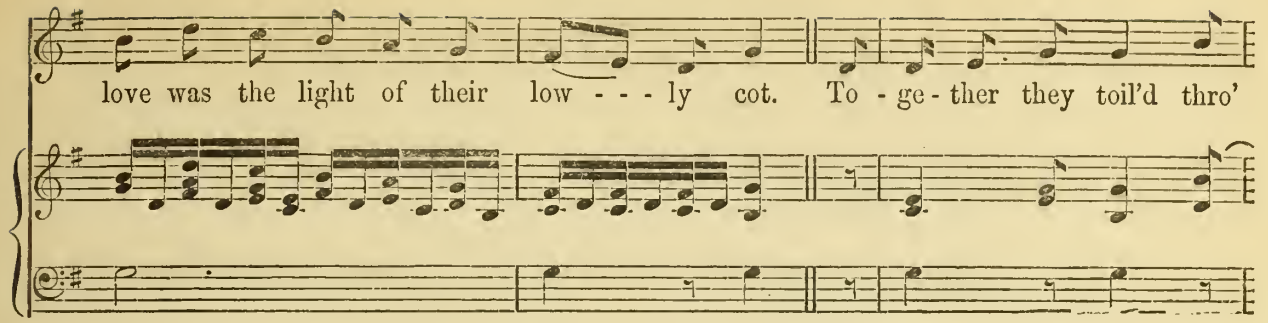
You re - mem - ber El - len, our ham - let's pride, How meek - ly she bless'd her

This system contains the second line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: 'You re - mem - ber El - len, our ham - let's pride, How meek - ly she bless'd her'

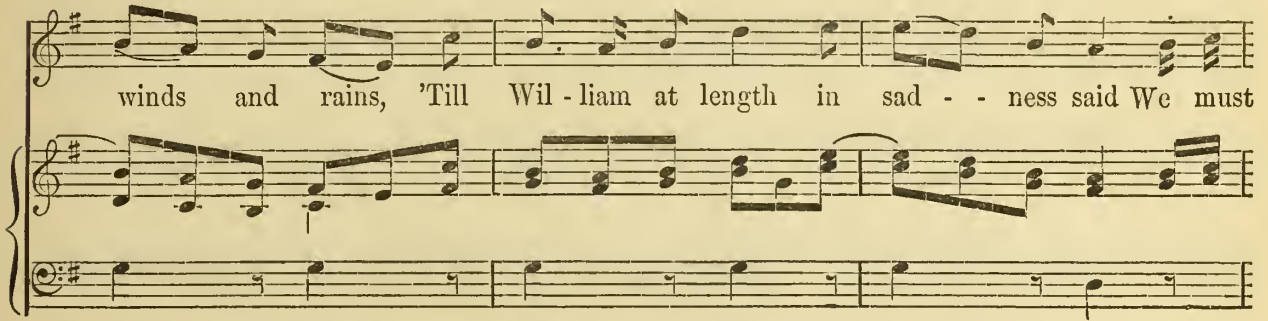
hum - ble lot, When the stran - ger Wil - liam had made her his bride, And

This system contains the third line of the song. It features a vocal melody on a single staff and a piano accompaniment on a grand staff. The key signature has two sharps (F# and C#), and the time signature is 6/8. The lyrics are: 'hum - ble lot, When the stran - ger Wil - liam had made her his bride, And'

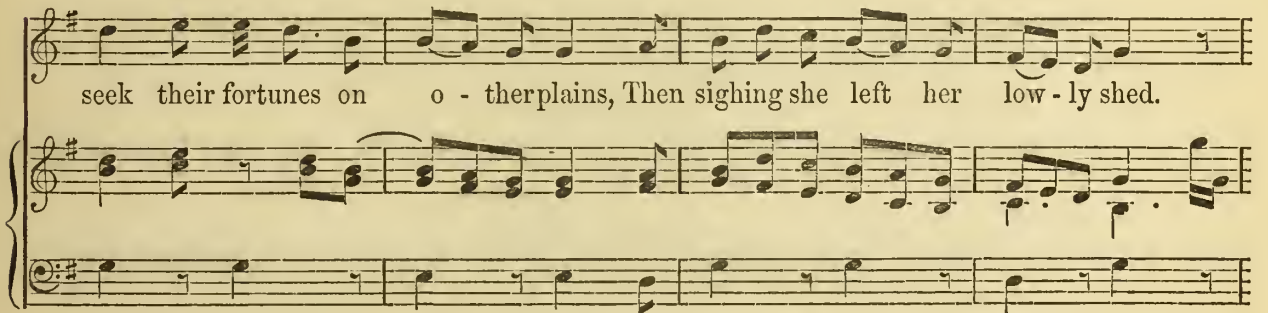
* This Ballad was suggested by a well-known and interesting story, told of a certain noble family in England.



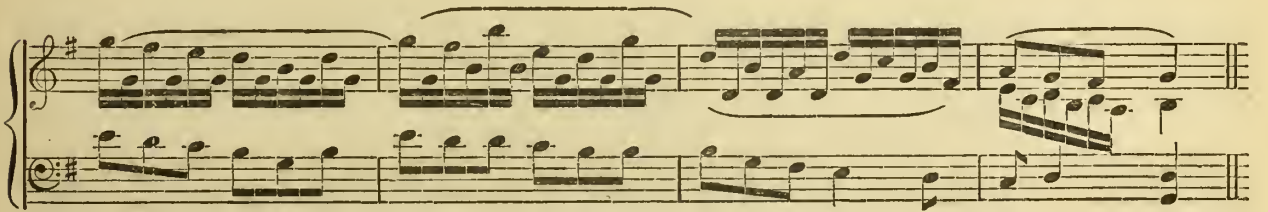
love was the light of their low - - ly cot. To - ge - ther they toil'd thro'



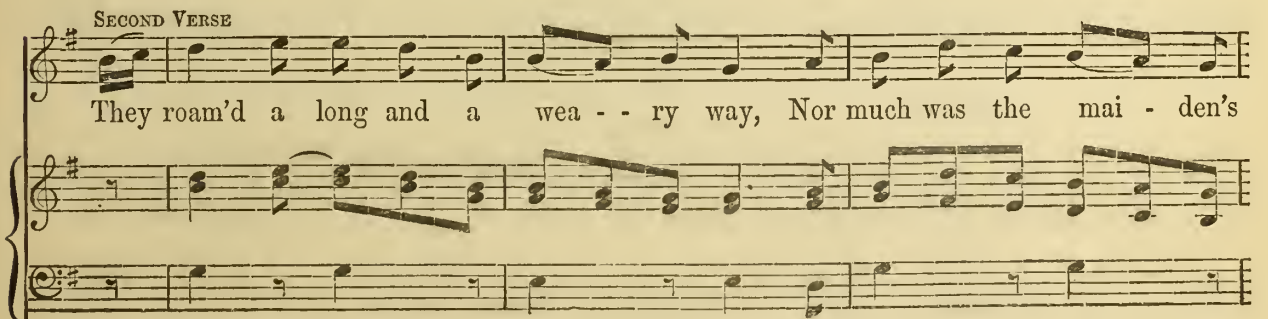
winds and rains, 'Till Wil - liam at length in sad - - ness said We must



seek their fortunes on o - ther plains, Then sighing she left her low - ly shed.



SECOND VERSE



They roam'd a long and a wea - - ry way, Nor much was the mai - den's

YOU REMEMBER ELLEN.

heart at ease, When now, at close of one storm - - y day, They

The first system of the musical score for 'You Remember Ellen.' It features a vocal melody in G major (one sharp) and 2/4 time. The lyrics are 'heart at ease, When now, at close of one storm - - y day, They'. The piano accompaniment consists of a right-hand part with chords and eighth notes, and a left-hand part with a simple bass line.

see a proud cas - tle a - - mong the trees. "To night," said the youth, "we'll

The second system of the musical score. The lyrics are 'see a proud cas - tle a - - mong the trees. "To night," said the youth, "we'll'. The piano accompaniment continues with similar harmonic support.

shel - - ter there, The wind blows cold, the hour is late:" So he

The third system of the musical score. The lyrics are 'shel - - ter there, The wind blows cold, the hour is late:" So he'. The piano accompaniment continues with similar harmonic support.

con spirito.
blew the horn with a chieftain's air, And the por - ter bow'd as they pass'd the gate.

The fourth system of the musical score. It begins with the instruction *con spirito.* The lyrics are 'blew the horn with a chieftain's air, And the por - ter bow'd as they pass'd the gate.'. The piano accompaniment continues with similar harmonic support.

The fifth system of the musical score, which is a piano solo. It features a more active right-hand part with sixteenth-note runs and a steady left-hand bass line.

THIRD VERSE.

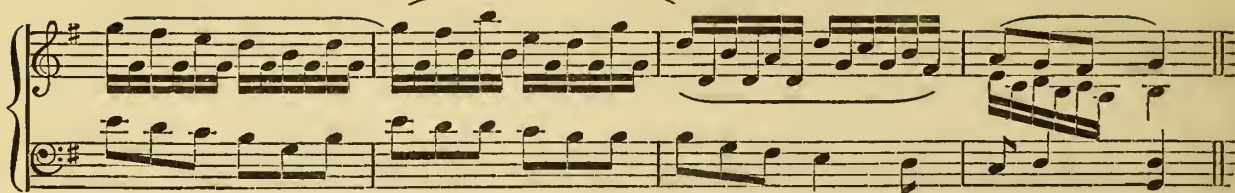
"Now wel - come, La - dy," Ex - claim'd the youth, "This cas - tle is thine, and these

dark woods all." She be - liev'd him wild, but his words were truth, For

El - len is La - dy of Ros - - na Hall. And dear - ly the Lord of

Ros - - na loves What Wil - liam the stran - ger woo'd and wed ; And the

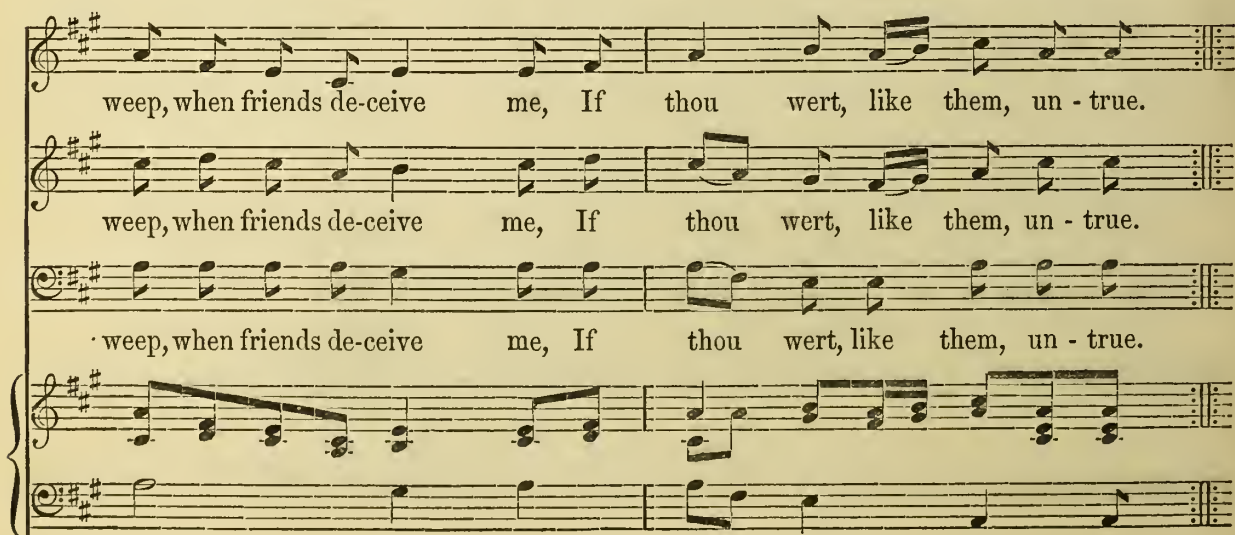
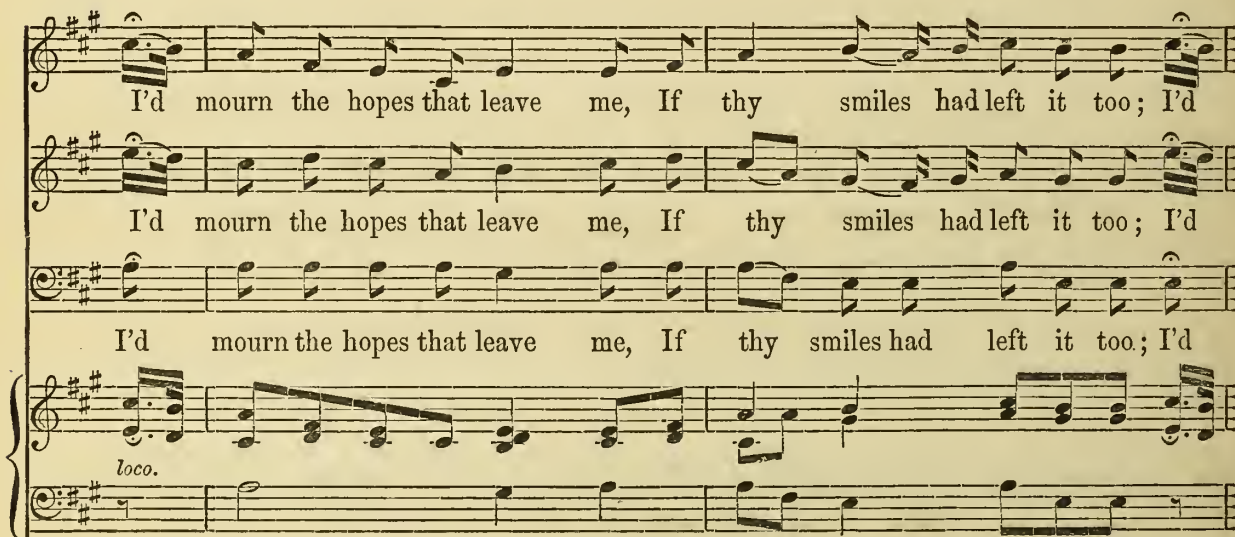
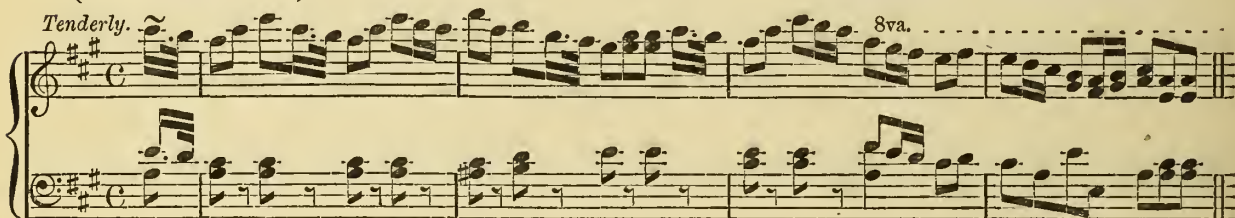
light of bliss, in these lord - ly groves, Is pure as it shone in the low - ly shed.



I'D MOURN THE HOPES THAT LEAVE ME.

(AIR—THE ROSE TREE.)

HARMONIZED FOR THREE VOICES.



But while I've thee be - fore me, With heart so warm and eyes so bright, No

But while I've thee be - fore me, With heart so bright, No

But while I've thee be - fore me, With heart and eyes so bright, No

The first system of the musical score consists of three vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in treble and bass clef. The lyrics are written below the vocal staves.

tempo.

clouds can lin - ger o'er me, That smile turns them all to light!

clouds can lin - ger o'er me, That smile turns them all to light!

clouds can lin - ger o'er me, That smile turns them all to light!

The second system of the musical score continues the melody. It begins with the tempo marking 'tempo.' above the first vocal staff. The lyrics are repeated for three vocal parts.

The piano accompaniment for the second system, featuring the right and left hand staves in treble and bass clef respectively, with a key signature of two sharps.

The piano accompaniment for the third system, featuring the right and left hand staves in treble and bass clef respectively, with a key signature of two sharps.

SECOND VERSE.

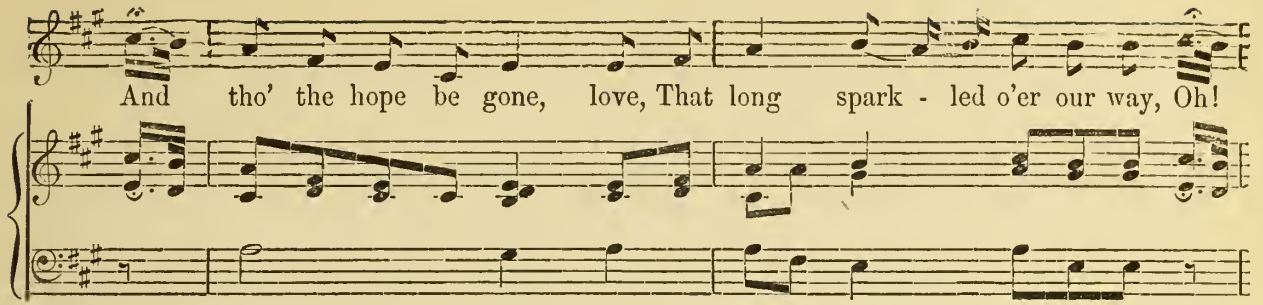
'Tis not in fate to harm me, While fate leaves thy love to me; 'Tis

not in joy to charm me, Un - - less joy be shar'd with thee.

One minute's dream a - bout thee Were worth a long, an end - less year Of

tempo.
wak - ing bliss with - out thee, My own love, my on - ly dear.

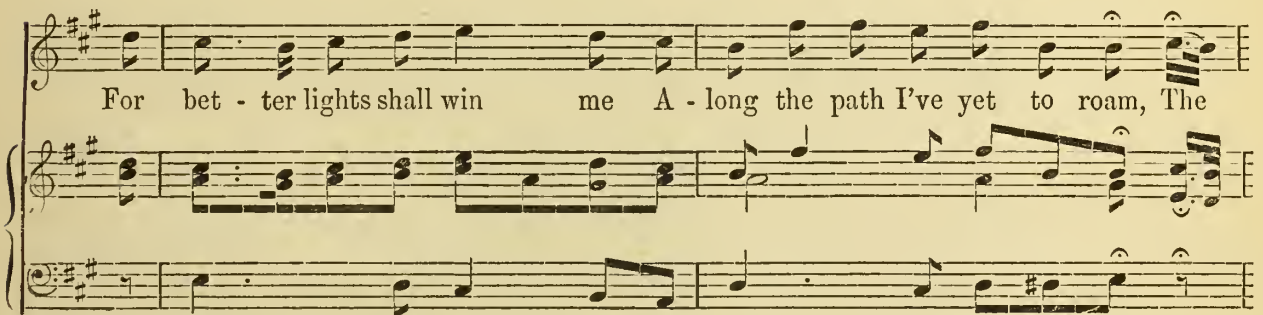
THIRD VERSE.



And tho' the hope be gone, love, That long spark - led o'er our way, Oh!



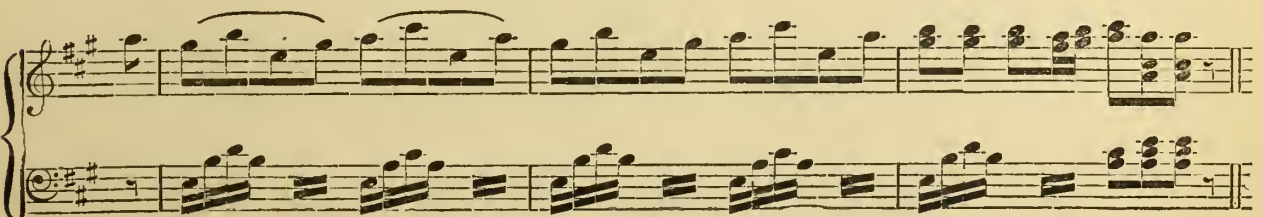
we shall jour - ney on, love, More safe - - ly, with - out its ray.



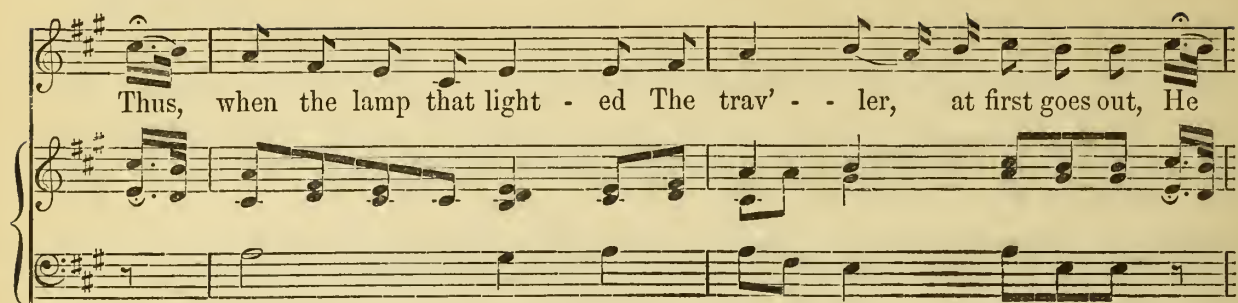
For bet - ter lights shall win me A - long the path I've yet to roam, The



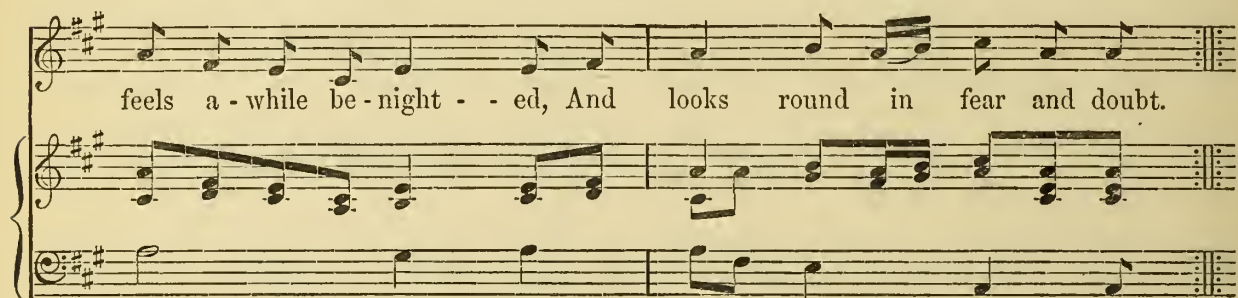
tempo.
mind, that burns with - in me, And pure smiles from thee at home.



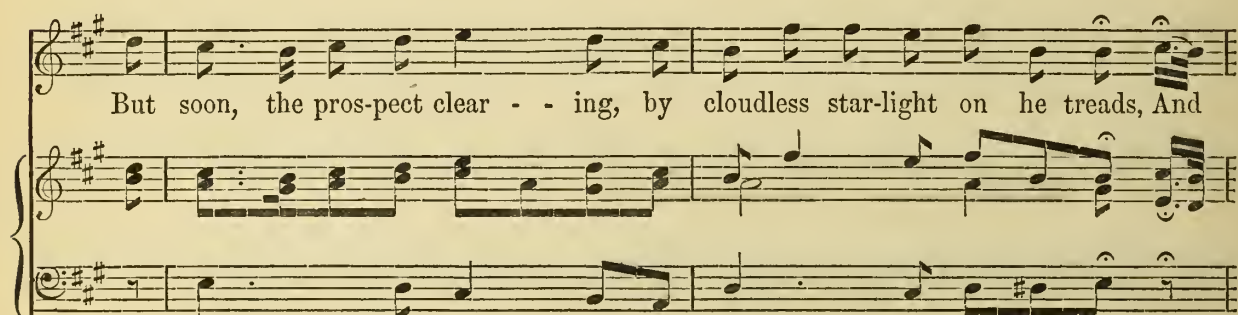
FOURTH VERSE.



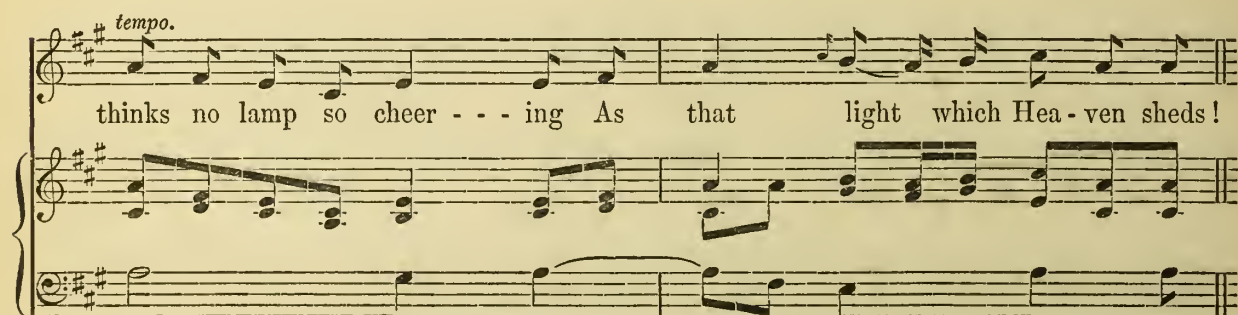
Thus, when the lamp that light - ed The trav' - - ler, at first goes out, He



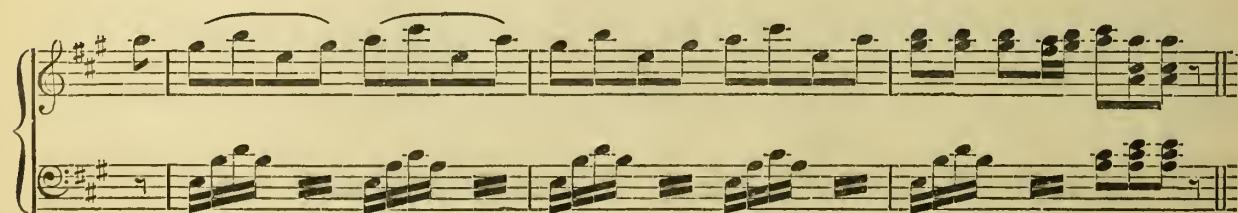
feels a - while be - night - - ed, And looks round in fear and doubt.



But soon, the pros-pect clear - - ing, by cloudless star-light on he treads, And

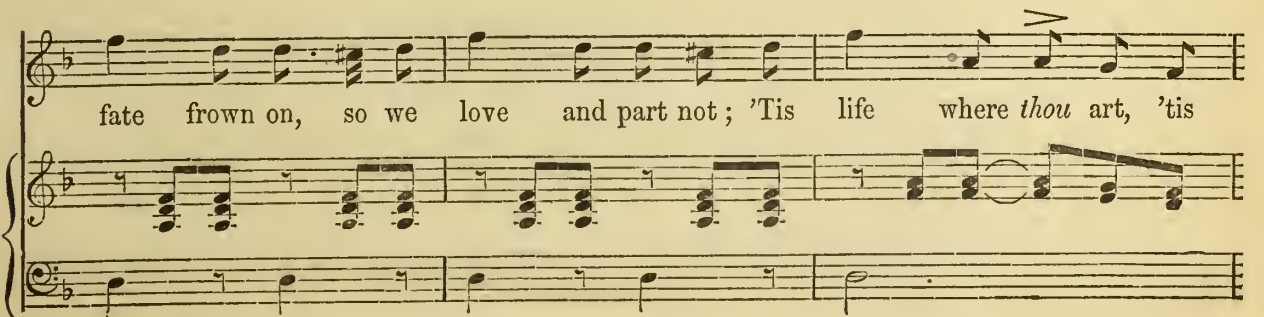
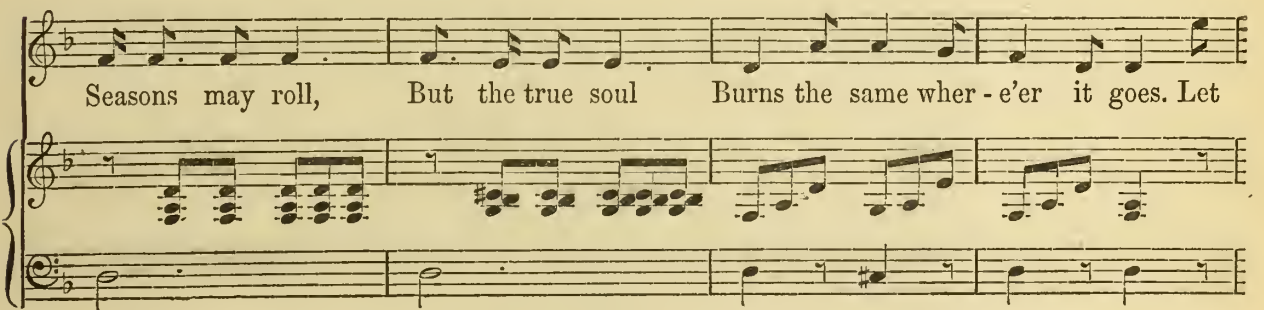
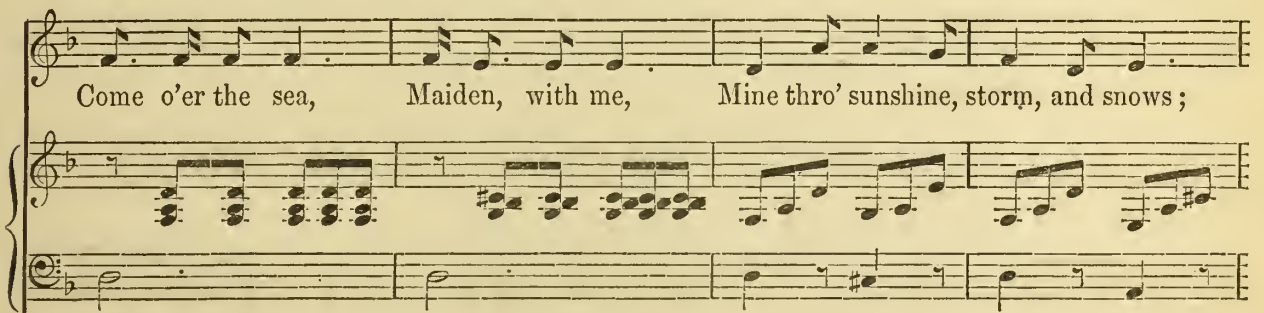
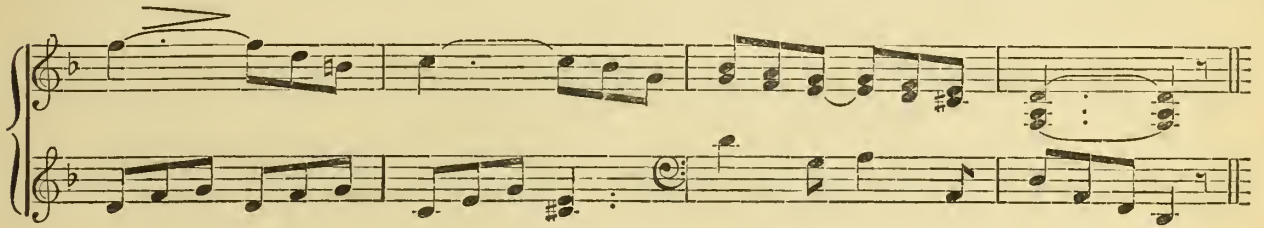
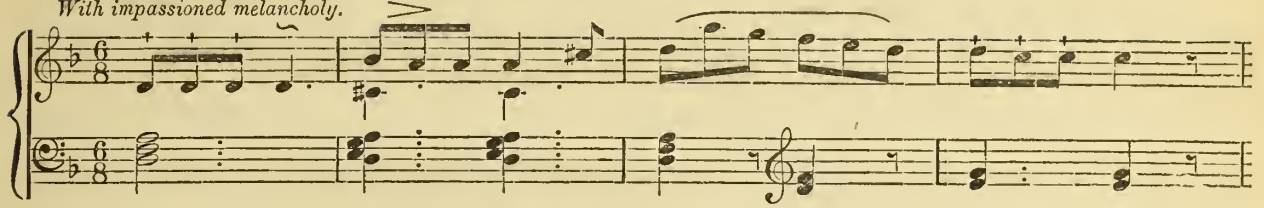


tempo.
thinks no lamp so cheer - - - ing As that light which Hea - ven sheds!



COME O'ER THE SEA.

(AIR—CUISHLIH MA CHREE)

With impassioned melancholy.

death where thou art not, Then, come o'er the sea, Maiden, with me,

The first system of the musical score for 'Come O'er the Sea'. It features a vocal melody in G major (one sharp) and 4/4 time. The lyrics are 'death where thou art not, Then, come o'er the sea, Maiden, with me,'. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a simple bass line.

Come wherever the wild wind blows ; Seasons may roll, But the true soul

The second system of the musical score. The vocal melody continues with the lyrics 'Come wherever the wild wind blows ; Seasons may roll, But the true soul'. The piano accompaniment follows the same pattern as the first system.

Burns the same wher-e'er it goes.

The third system of the musical score. The vocal melody concludes the phrase with the lyrics 'Burns the same wher-e'er it goes.' The piano accompaniment features a more active right-hand part with sixteenth-note runs in the final measures.

SECOND VERSE.

Was not the sea Made for the free, Land for courts and chains a - lone?

pp

The first system of the second verse. The vocal melody begins with the lyrics 'Was not the sea Made for the free, Land for courts and chains a - lone?'. The piano accompaniment starts with a piano (*pp*) dynamic and features a steady eighth-note accompaniment in the right hand.

Here we are slaves, But, on the waves, Love and liberty's all our own. No

The second system of the second verse. The vocal melody continues with the lyrics 'Here we are slaves, But, on the waves, Love and liberty's all our own. No'. The piano accompaniment continues with the same eighth-note pattern.

eye to watch, and no tongue to wound us, All earth for - got, and all

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one flat (B-flat). The vocal line begins with a treble clef and a key signature of one flat. The lyrics are written below the vocal staff. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

hea - ven a - round us. Then, come o'er the sea, Maiden, with me.

The second system of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

Come wherever the wild wind blows ; Seasons may roll, But the true soul

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a bass line.

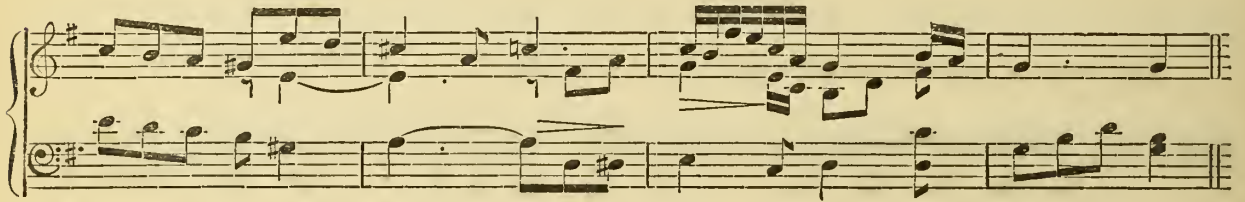
Burns the same wher-e'er it goes.

The fourth system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment continues with chords and a bass line. The system ends with a double bar line.

HAS SORROW THY YOUNG DAYS SHADED.

(AIR—SLY PATRICK.)*

HARMONIZED FOR TWO VOICES.



Has sor - row thy young days shad - ed, As clouds o'er the morn - ing

Has sor - row thy young days shad - ed, As clouds o'er the morn - ing

 This block contains the first two lines of the song. Each line has two vocal staves (treble and bass clef) and a piano accompaniment (treble and bass clef). The lyrics are: "Has sor - row thy young days shad - ed, As clouds o'er the morn - ing". The piano part continues with the same accompaniment pattern.

fleet? . . . Too fast havethose young days fad - - ed, That

fleet? . . . Too fast havethose young days fad - - ed, That

 This block contains the last two lines of the song. Each line has two vocal staves and a piano accompaniment. The lyrics are: "fleet? . . . Too fast havethose young days fad - - ed, That". The piano part continues with the same accompaniment pattern.

* To the gentleman who favoured me with this air I am indebted for many other old and beautiful melodies, from which, if ever we resume this work, I shall be able to make a very interesting selection.

e - ven in sor-row were sweet. . . . Does Time, with his cold wing

wi - - - ther Each feel-ing that once was dear? . . . Then,

child of misfortune, come hi - ther, I'll weep with thee, tear for tear.

child of mis-fortune, come hi - ther, I'll weep with thee, tear for tear.

SECOND VERSE.

Has love to that soul, so ten - der, Been like our La - ge - nian

mine,* Where spar - kles of gold - en splen - - dour All

o - ver the sur - - face shine. . . . But if in pur - suit we go

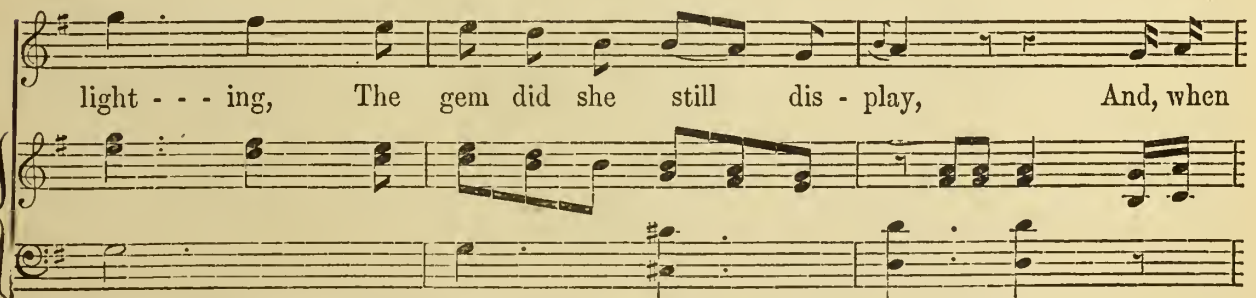
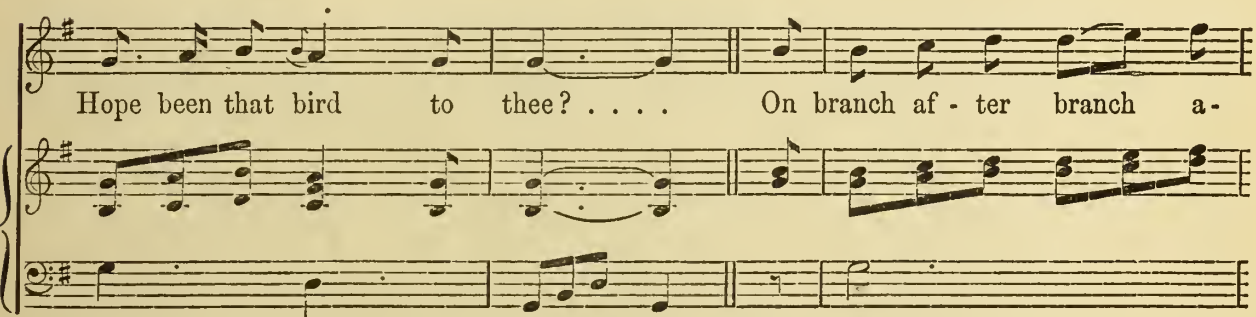
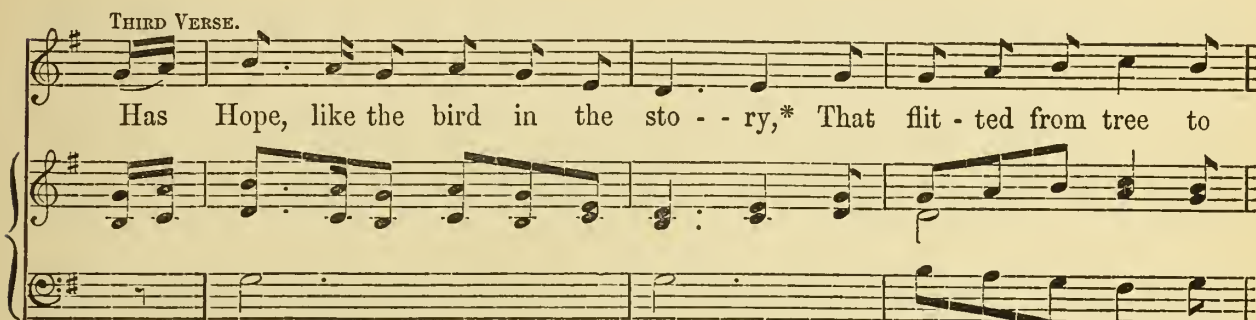
deep - - - er, Al - lur'd by the gleam that shone, Ah!

false as the dreams of the sleep - - er, Like Love, the bright ore is gone.

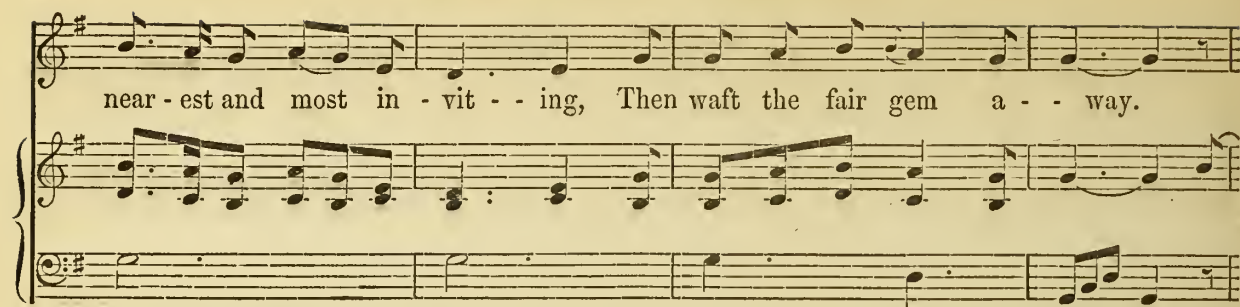
* Our Wicklow Gold Mines, to which this verse alludes, deserve, I fear, but too well the character here given of them.



THIRD VERSE.



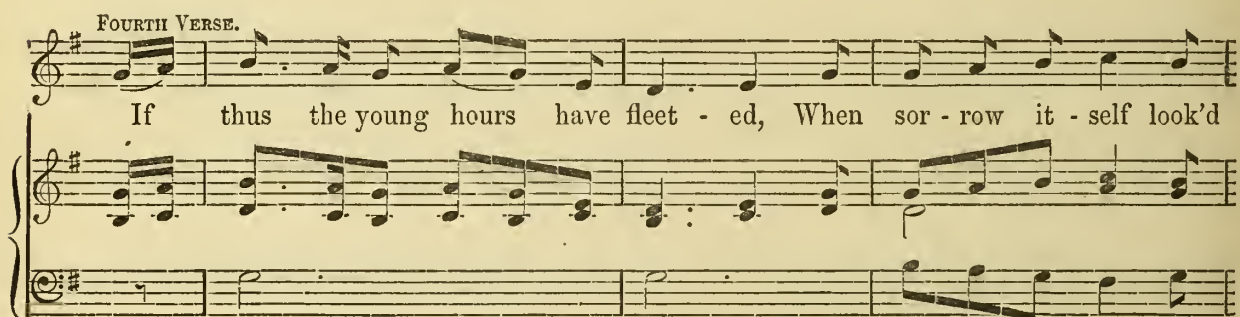
* "The bird, having got its prize, settled not far off, with the talisman in its mouth. The prince drew near it, hoping it would drop it ; but, as he approached, the bird took wing, and settled again," &c.—*Arabian Nights*.



near - est and most in - vit - - ing, Then waft the fair gem a - - way.



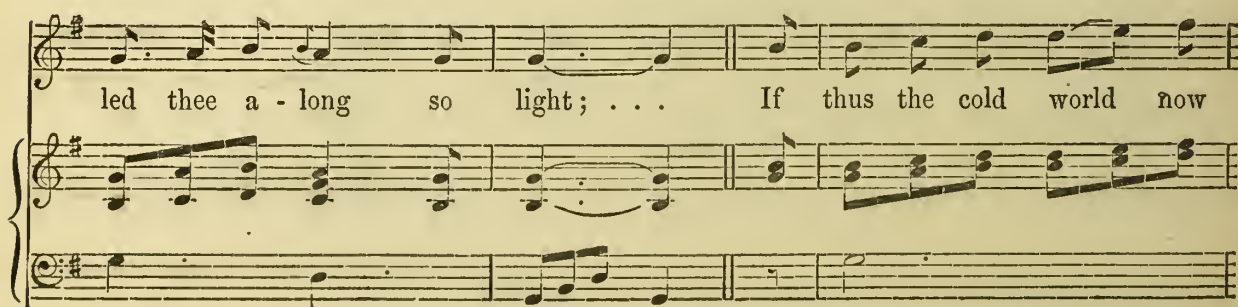
FOURTH VERSE.



If thus the young hours have fleet - ed, When sor - row it - self look'd



bright; If thus the fair hope hath cheat - - ed, That



led thee a - long so light; . . . If thus the cold world now

vi - ther Each feel - ing that once was dear:— Come,

child of mis - fortune, come hi - ther, I'll weep with thee, tear for tear.

NO, NOT MORE WELCOME.

(AIR—LUGGIELAW.)

With expression.

f *p* *lento.*

a tempo. No, not more

wel - come the fai - ry num - bers Of mu - sic fall on the sleep - er's

The first system of the musical score. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "wel - come the fai - ry num - bers Of mu - sic fall on the sleep - er's".

ear, When half-a - wak - ing from fear - ful slum - bers, He thinks the

The second system of the musical score. The vocal melody continues with the lyrics: "ear, When half-a - wak - ing from fear - ful slum - bers, He thinks the". The piano accompaniment provides harmonic support.

full choir of heav'n is near,— Than came that voice, when, all for -

The third system of the musical score. The vocal melody continues with the lyrics: "full choir of heav'n is near,— Than came that voice, when, all for -". A dynamic marking of *sf* (sforzando) is present above the first measure of the vocal line.

sa - - ken, This heart long had sleep - ing lain, Nor thought its

The fourth system of the musical score. The tempo marking *lento* appears above the vocal line. The lyrics are: "sa - - ken, This heart long had sleep - ing lain, Nor thought its".

cold pulse would e - ver wak - en To such be - nign bless - ed sounds a

The fifth system of the musical score. The tempo marking *lento* appears above the vocal line. The lyrics are: "cold pulse would e - ver wak - en To such be - nign bless - ed sounds a".

gain.

SECOND VERSE.

Sweet voice of com-fort! 'twas like the steal-ing Of summer wind thro'some wreathed

shell; Each se-cret wind - ing, each in - most feel - ing Of all my

soul e - cho'd to its spell. 'Twas whis - per'd balm—'Twas sun - shine

lento.

spo - - ken! I'd live years of grief and pain To have my

WHEN FIRST I MET THEE.

lento.

long sleep of sor-row brok - en By such be - nign bless - ed sounds a - gain.

WHEN FIRST I MET THEE.

(AIR—OH, PATRICK! FLY FROM ME.)*
In moderate time.

HARMONIZED FOR TWO VOICES.

When first I met thee, warm and young, There shone such truth a -

When first I met thee, warm and young, There shone such truth a -

* This very beautiful Irish Air was sent to me by a gentleman of Oxford. There is much pathos in the original words, and both words and music have all the features of authenticity.

- bout thee, And on thy lip such pro - mise hung, I did not dare to

- bout thee, And on thy lip such pro - mise hung, I did not dare to

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in treble and bass clef, also with a key signature of one flat. The lyrics are: "- bout thee, And on thy lip such pro - mise hung, I did not dare to".

doubt thee. I saw thee change, yet still re - lied, Still clung with hope the

doubt thee. I saw thee change, yet still re - lied, Still clung with hope the

The second system of the musical score continues the melody. The vocal staves have a fermata over the first measure. The piano accompaniment features a sustained chord in the left hand. The lyrics are: "doubt thee. I saw thee change, yet still re - lied, Still clung with hope the".

fond - - er, And thought, tho' false to all be - side, From me thou couldst not

fond - - er, And thought, tho' false, to all be - side, From me thou couldst not

The third system of the musical score concludes the piece. The vocal staves have a fermata over the first measure. The piano accompaniment features a sustained chord in the left hand. The lyrics are: "fond - - er, And thought, tho' false to all be - side, From me thou couldst not".

wan - der. But go, de - cei - ver, go! The heart, whose hopes could make it
wan - der. But go, de - cei - ver, go! The heart, whose hopes could make it

This system contains the first two staves of the song. The top staff is the vocal line, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It includes two measures with a fermata over the final note. The bottom staff is the piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. It consists of two measures of accompaniment.

Trust one so false, so low, De - serves that thou shouldst break it.
Trust one so false, so low, De - serves that thou shouldst break it.

This system contains the next two staves. The top staff continues the vocal line, marked with a fermata and a *Slow.* tempo instruction. The bottom staff continues the piano accompaniment.

This system contains the third and fourth staves. The top staff continues the vocal line with a series of eighth notes. The bottom staff continues the piano accompaniment with a series of eighth notes.

SECOND VERSE.

When ev' - ry tongue thy fol - lies nam'd, I fled th'un - wel - come

This system contains the fifth and sixth staves, which begin the second verse. The top staff continues the vocal line, and the bottom staff continues the piano accompaniment.

sto - - ry; Or found, in ev'n the faults they blam'd Some gleams of fu - ture

glo - ry. I still was true, when near - er friends Con - spir'd to wrong, to

slight thee; The heart that now thy false-hood rends Would then have bled to

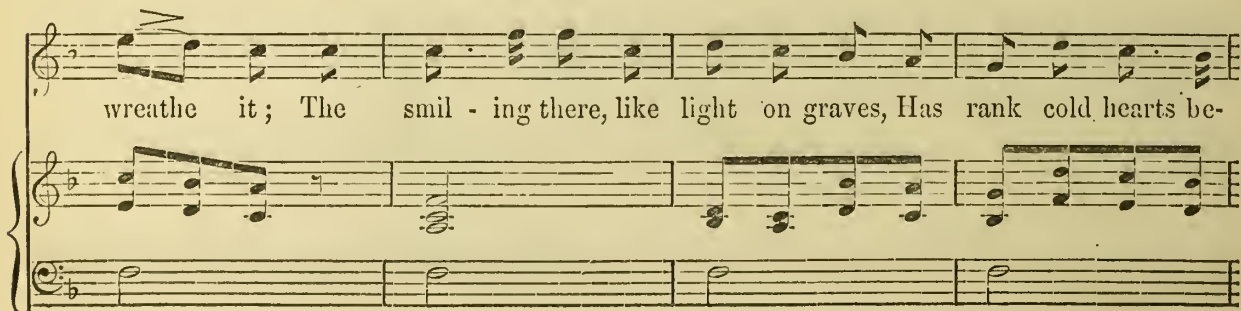
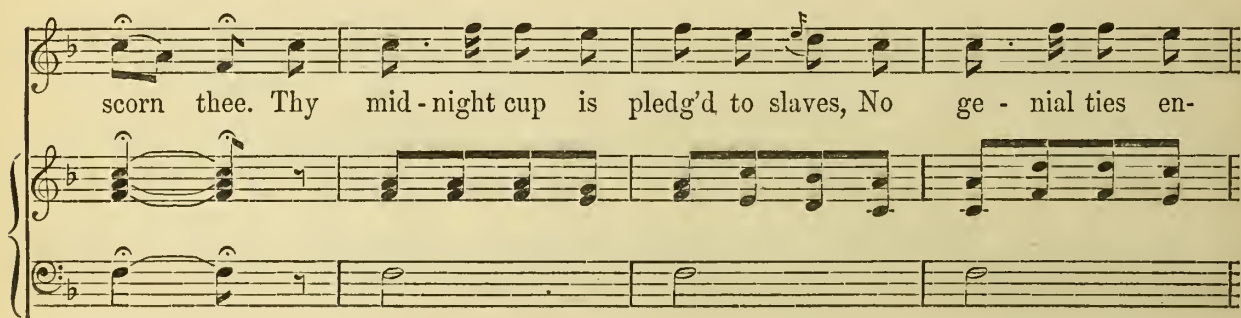
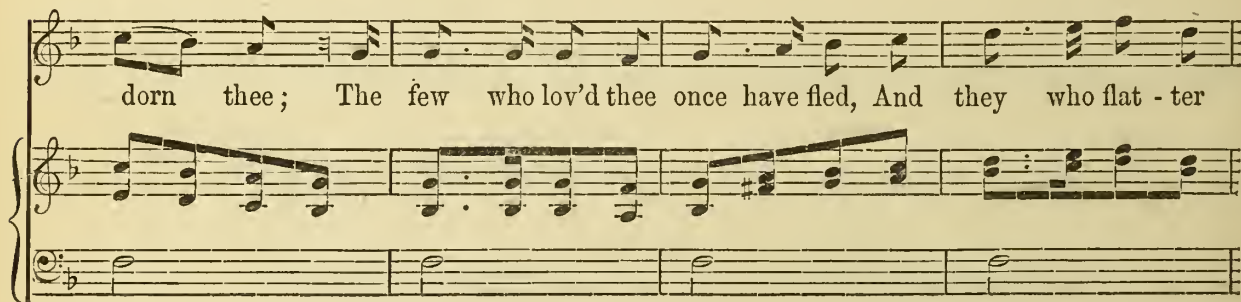
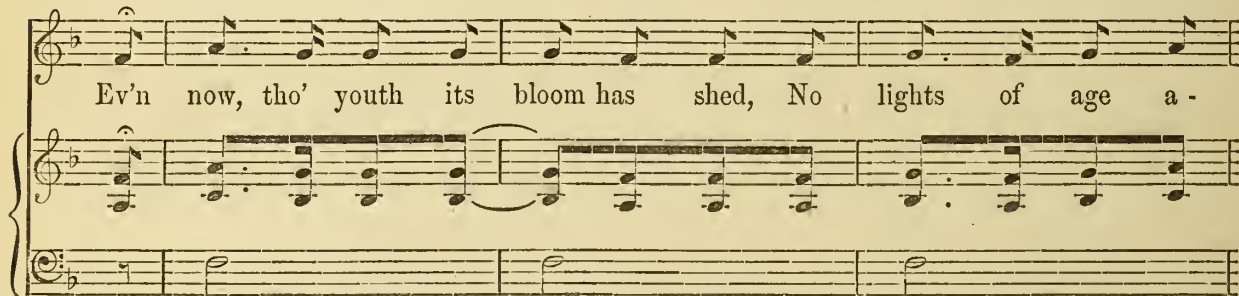
right thee. But go, de - ceiv - er, go! Some day, per-haps, thou'lt wa - ken

From pleasure's dream, to know The grief of hearts for - - sak - en.

Slow.



THIRD VERSE.



- neath it. Go—go—tho' worlds were thine, I would not now sur - rend - er

One taintless tear of mine For all thy guil - ty splen - dour!

FOURTH VERSE.

And days may come, thou false one! yet, When ev'n those ties shall

se - - ver; When thou wilt call, with vain re - gret, On - her thou'st lost for

First system of the musical score. The vocal line (treble clef) begins with a half note 'e' followed by a quarter note 'ver;'. The piano accompaniment (grand staff) features a series of chords and moving lines in both hands. The lyrics are: e - - ver; On her, who in thy fortune's fall, With smiles had still re-

Second system of the musical score. The vocal line continues with a half note 'ceiv'd' followed by a quarter note 'thee, And'. The piano accompaniment continues with chords and moving lines. The lyrics are: ceiv'd thee, And glad - ly died to prove thee all Her fan - cy first be-

Third system of the musical score. The vocal line begins with a half note 'liev'd' followed by a quarter note 'thee. Go— Go—'tis'. The piano accompaniment continues with chords and moving lines. The lyrics are: liev'd thee. Go— Go—'tis vain to curse, 'Tis weak - ness to up - braid thee;

Fourth system of the musical score. The vocal line begins with a half note 'Hate' followed by a quarter note 'can-not'. The piano accompaniment continues with chords and moving lines. The lyrics are: Hate can-not wish thee worse Than guilt and shame have made thee. *Slow.*

Fifth system of the musical score. The piano accompaniment continues with chords and moving lines. The lyrics are: Hate can-not wish thee worse Than guilt and shame have made thee.

WHILE HISTORY'S MUSE.

(A - - - RADDY WHACK.)

Moderate time, with energy.

cres. *p*

p

p
While His - to - ry's Muse the me - mo - rial was keep - ing Of all that the dark hand of

espress.
Des - ti - ny weaves, Be - side her the Ge - nius of E - - rin stood weep - ing, For

her's was the sto - ry that blot - ted the leaves. But oh! how the tear in her

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff (treble and bass clefs). The lyrics are: "her's was the sto - ry that blot - ted the leaves. But oh! how the tear in her".

eye - lids grew bright, When, af - ter whole pa - ges of sor - row and shame, She saw

The second system of the musical score. The vocal line continues with the lyrics: "eye - lids grew bright, When, af - ter whole pa - ges of sor - row and shame, She saw".

His - to - ry write, With a pen - cil of light, That il - umn'd the whole volume, her

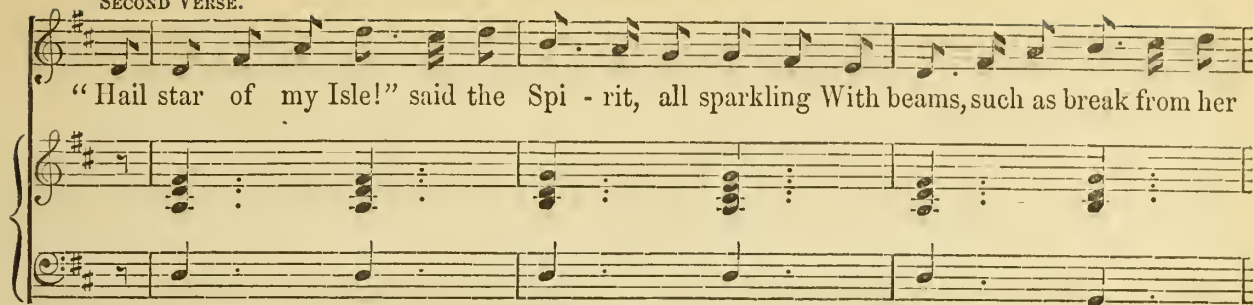
The third system of the musical score. The vocal line continues with the lyrics: "His - to - ry write, With a pen - cil of light, That il - umn'd the whole volume, her". A piano (*p*) marking is present at the beginning of the piano accompaniment.

Wellington's name.

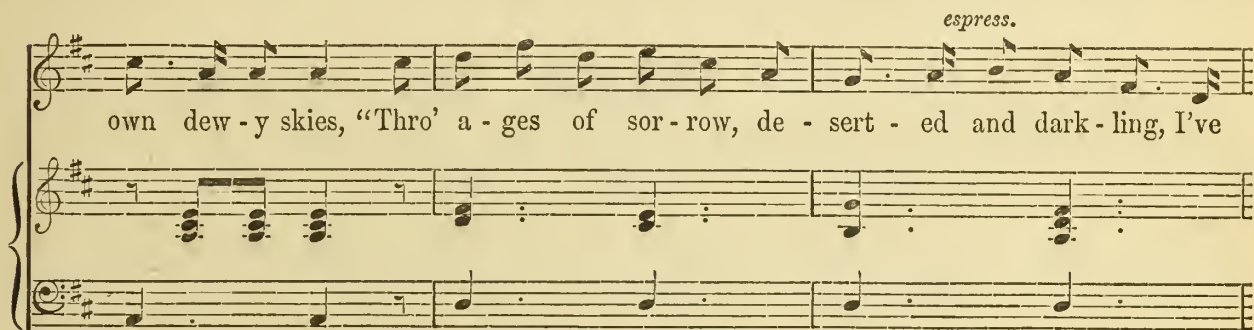
The fourth system of the musical score. The vocal line concludes with the lyrics: "Wellington's name." The piano accompaniment features a crescendo (*V*) marking.

The fifth system of the musical score, which is a piano solo. It continues the piano accompaniment from the previous system, ending with a double bar line.

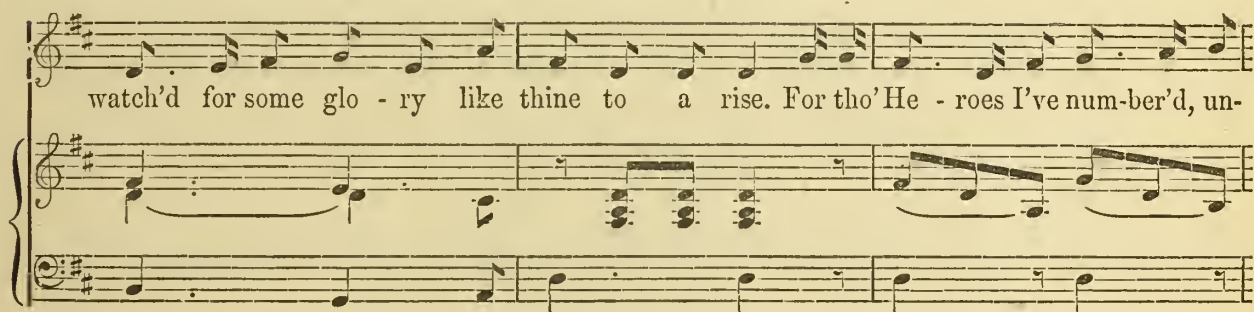
SECOND VERSE.



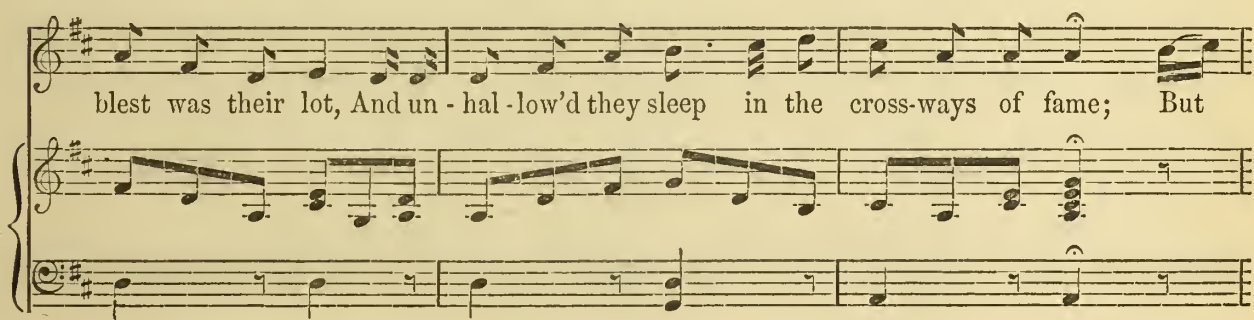
"Hail star of my Isle!" said the Spi - rit, all sparkling With beams, such as break from her



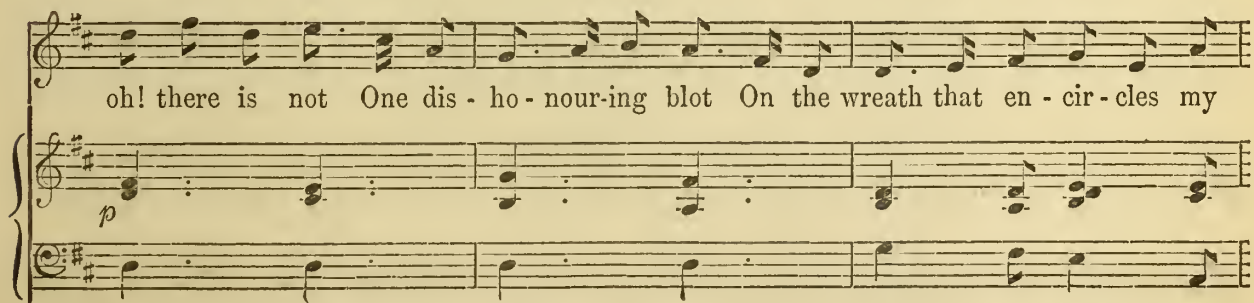
espress.
own dew - y skies, "Thro' a - ges of sor - row, de - sert - ed and dark - ling, I've



watch'd for some glo - ry like thine to a rise. For tho' He - roes I've num - ber'd, un-



blest was their lot, And un - hal - low'd they sleep in the cross-ways of fame; But



oh! there is not One dis - ho - nour-ing blot On the wreath that en - cir - cles my

Wellington's name.

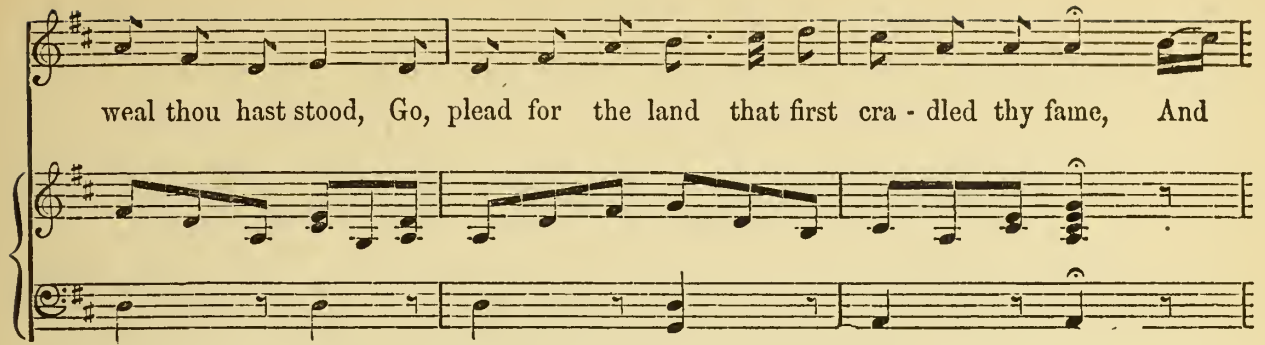
THIRD VERSE.

Yet still the last crown of thy toils is re-main-ing, The grand-est, the pur-est, ev'n

espress.

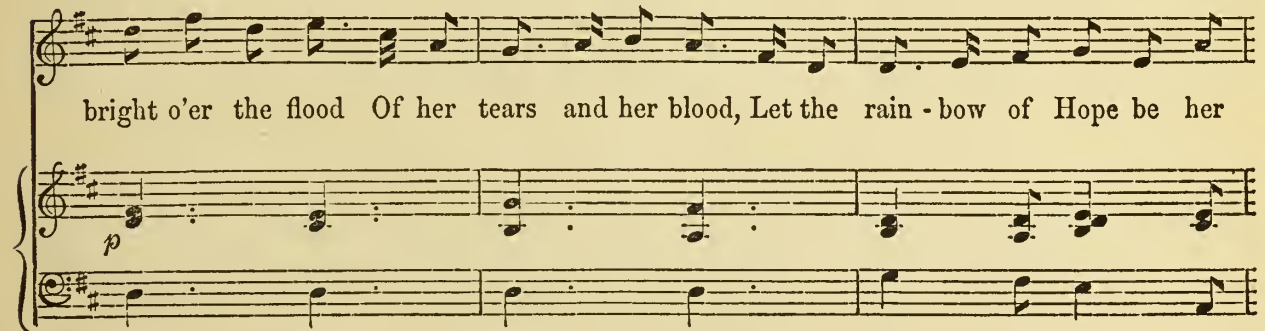
thou hast yet known; Tho'proud was thy task, o - ther na - tions un-chain-ing, Far

proud-er to heal the deep wounds of thy own. At the foot of that throne, for whose



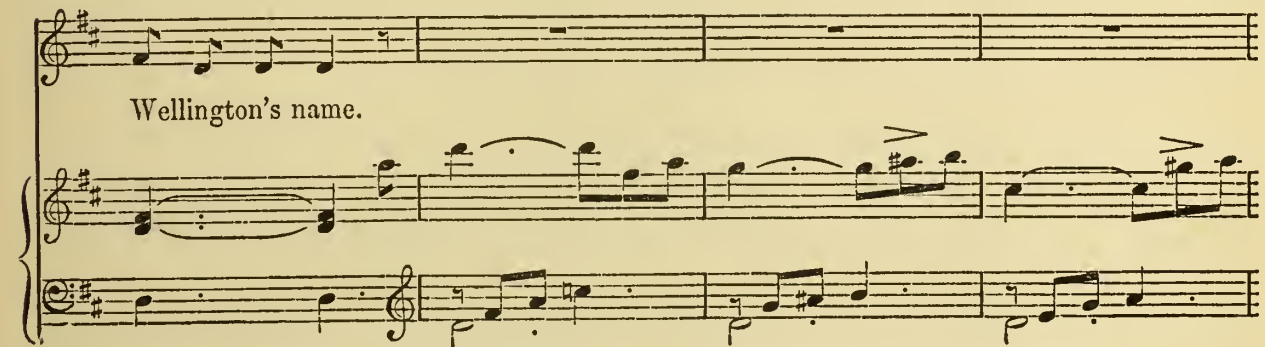
weal thou hast stood, Go, plead for the land that first cra - dled thy fame, And

The first system of the musical score. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The vocal line begins with the lyrics "weal thou hast stood, Go, plead for the land that first cra - dled thy fame, And". The piano accompaniment provides harmonic support with chords and moving lines.



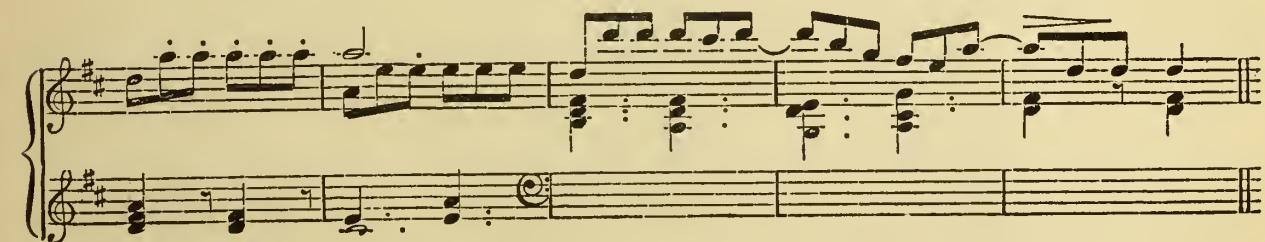
bright o'er the flood Of her tears and her blood, Let the rain - bow of Hope be her

The second system of the musical score. It continues the vocal line and piano accompaniment. The piano part includes a dynamic marking of *p* (piano) at the beginning. The lyrics "bright o'er the flood Of her tears and her blood, Let the rain - bow of Hope be her" are written below the vocal line.



Wellington's name.

The third system of the musical score. The vocal line concludes with the lyrics "Wellington's name." The piano accompaniment continues with chords and moving lines, ending with a final cadence.



The fourth system of the musical score, which appears to be a continuation of the piano accompaniment from the previous system. It features complex chordal textures and moving lines in both the treble and bass staves, concluding the piece.

THE TIME I'VE LOST IN WOOING.

(AIR—PEASE UPON A TRENCHER.)



The time I've lost in woo - ing, In watch-ing and pur - su - - ing The

The first system of the song features a vocal line on a single staff and a piano accompaniment on two staves. The vocal melody is in G major and 2/4 time, with lyrics: "The time I've lost in woo - ing, In watch-ing and pur - su - - ing The". The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a piano (p) dynamic marking.

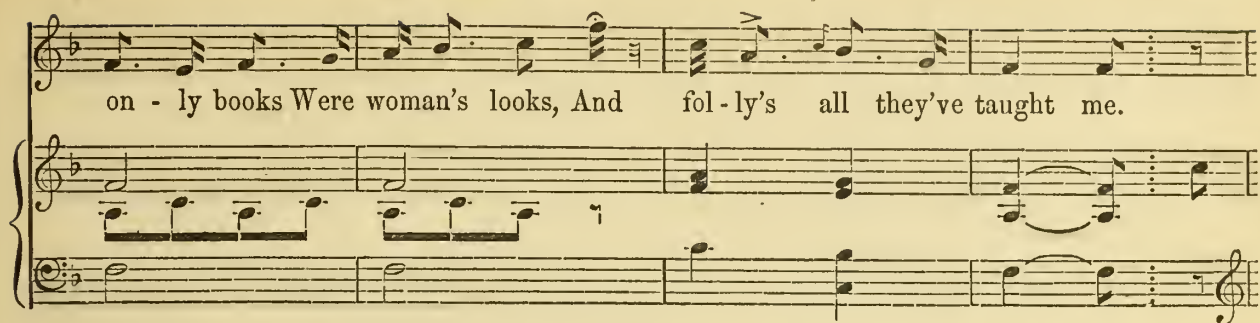
light that lies In woman's eyes, Has been my heart's un - do - ing.

The second system continues the song with the vocal line and piano accompaniment. The lyrics are: "light that lies In woman's eyes, Has been my heart's un - do - ing." The piano accompaniment features a more active right hand melody and a steady bass line.


Tho' Wis - dom oft has sought me, I scorn'd the lore she brought me, My

The third system concludes the visible portion of the song. The lyrics are: "Tho' Wis - dom oft has sought me, I scorn'd the lore she brought me, My". The piano accompaniment continues with a consistent harmonic support for the vocal melody.

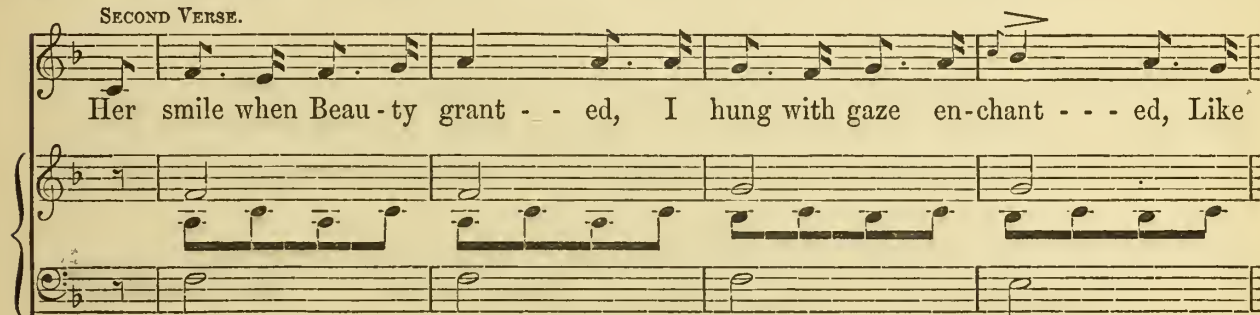
THE TIME I'VE LOST IN WOOING.



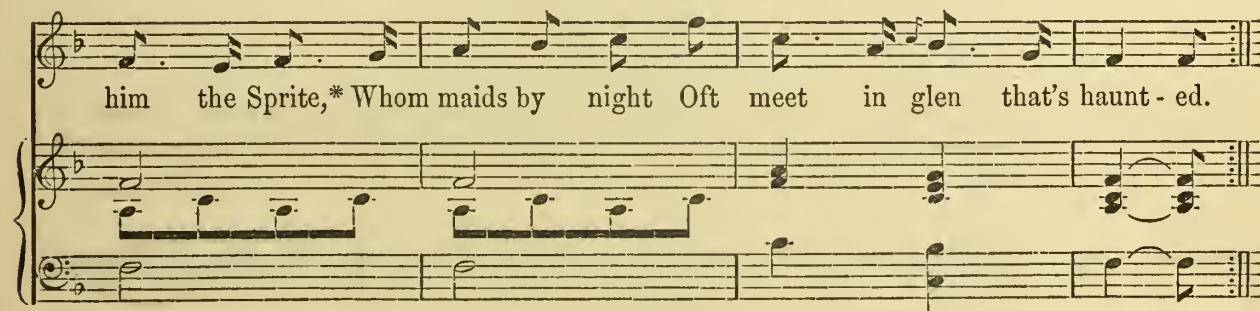
on - ly books Were woman's looks, And fol - ly's all they've taught me.



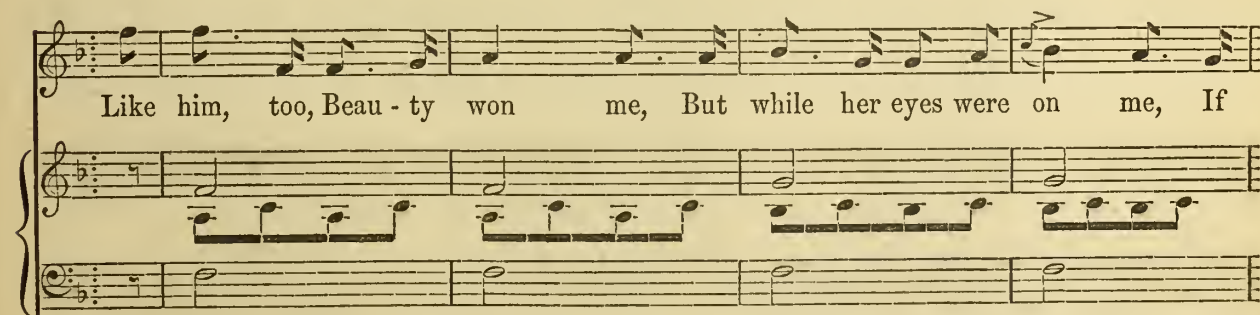
SECOND VERSE.



Her smile when Beau - ty grant - - ed, I hung with gaze en - chant - - - ed, Like



him the Sprite,* Whom maids by night Oft meet in glen that's haunt - ed.



Like him, too, Beau - ty won me, But while her eyes were on me, If

* This alludes to a kind of Irish Fairy, which is to be met with, they say, in the fields at dusk. As long as you keep your eyes upon him, he is fixed and in your power;—but the moment you look away (and he is ingenious in furnishing some inducement) he vanishes. I had thought that this was the sprite which we call the Leprechaun; but a high authority upon such subjects, Lady Morgan's note upon her national and interesting novel, O'Donnel, has given a very different account of that goblin.

once their ray Was turn'd a - way, Oh! winds could not out - run me.

This system contains the first two staves of the song. The vocal line is in G major, 4/4 time, with a key signature of one flat. The piano accompaniment consists of a treble and bass staff. The vocal melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

This system contains the next two staves of the song. The vocal line continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment follows the same rhythmic pattern, with some chords in the right hand.

THIRD VERSE.

And are those fol - lies go - - - ing? And is my proud heart grow - - ing Too

This system contains the first two staves of the third verse. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a series of eighth and sixteenth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

cold or wise For bril - liant eyes A - gain to set it glow - ing.

This system contains the next two staves of the third verse. The vocal line continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment follows the same rhythmic pattern, with some chords in the right hand.

No, vain, a - las! th'en - dea - - your From bonds so sweet to se - - ver; Poor

This system contains the final two staves of the third verse. The vocal line continues with a series of eighth and sixteenth notes, including a triplet of eighth notes. The piano accompaniment follows the same rhythmic pattern, with some chords in the right hand.

Wis-dom's chance A - gainst a glance Is now as weak as e - - ver.

This system contains the first two staves of the musical score. The top staff is a single melodic line in treble clef, and the bottom staff is a piano accompaniment in treble and bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C).

This system contains the next two staves of the musical score, continuing the melody and piano accompaniment from the first system.

OH! WHERE'S THE SLAVE.

AIR—SÍOS AGUS SÍOS LIOM.)

Spirited.

This system contains the third and fourth staves of the musical score. The tempo is marked 'Spirited.' The key signature changes to two sharps (D major), and the time signature remains common time (C).

This system contains the fifth and sixth staves of the musical score, continuing the melody and piano accompaniment.

Oh! where's the slave so low - ly, Con-demn'd to chains un - ho - ly, Who,

This system contains the seventh and eighth staves of the musical score, concluding the piece with the lyrics 'Oh! where's the slave so low - ly, Con-demn'd to chains un - ho - ly, Who,'.

could he burst His bonds at first, Would pine beneath them slow - ly? What

The first system of the musical score features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "could he burst His bonds at first, Would pine beneath them slow - ly? What".

soul, whose wrongs de - grade it, Would wait till time de - cay'd it, When

The second system continues the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: "soul, whose wrongs de - grade it, Would wait till time de - cay'd it, When".

thus its wing At once may spring To the throne of Him who

The third system of the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: "thus its wing At once may spring To the throne of Him who".

made it?

The fourth system of the musical score. The vocal melody and piano accompaniment are shown. The lyrics are: "made it?". The piano part includes dynamic markings: *f* (forte) and *r* (ritardando).

CHORUS—*Slow and melancholy.*

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

SECOND VERSE. *Tempo.*

Less dear the lau - rel grow - ing, A - live, un-touch'd and blow - ing, Than

that, whose braid Is pluck'd to shade The brows with vic - t'ry glow - ing. We

* The dirge, as above harmonized, having been sung by upwards of 200 voices on the occasion of the Moore Commemorations held at Dublin, March 1852, I have presumed to introduce it here.—ED.

tread the land that bore us, Her green flag glit - - ters o'er us, The

friends we've tried Are by our side, And the foe we hate be - fore . . us.

CHORUS—*Slow and melancholy.*

Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

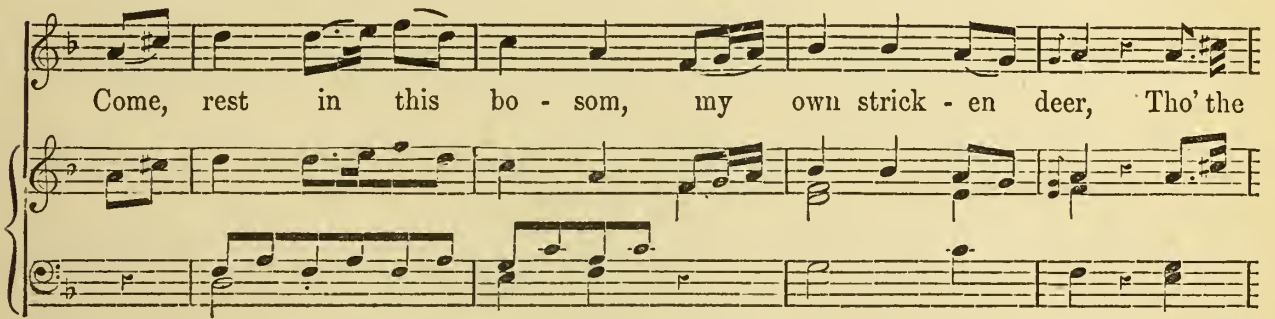
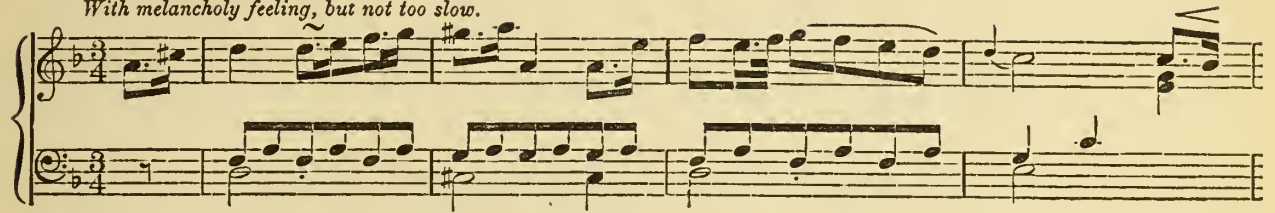
Fare-well, E - rin, fare-well all, Who live to weep our fall!

Fare-well, E - rin, fare-well all, Who live to weep our fall!

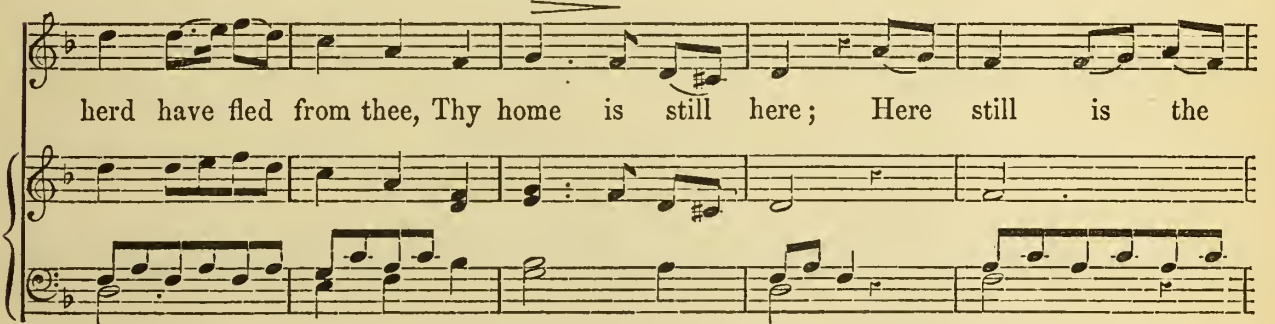
COME, REST IN THIS BOSOM.

(AIR—LOUGH SHEELING.)

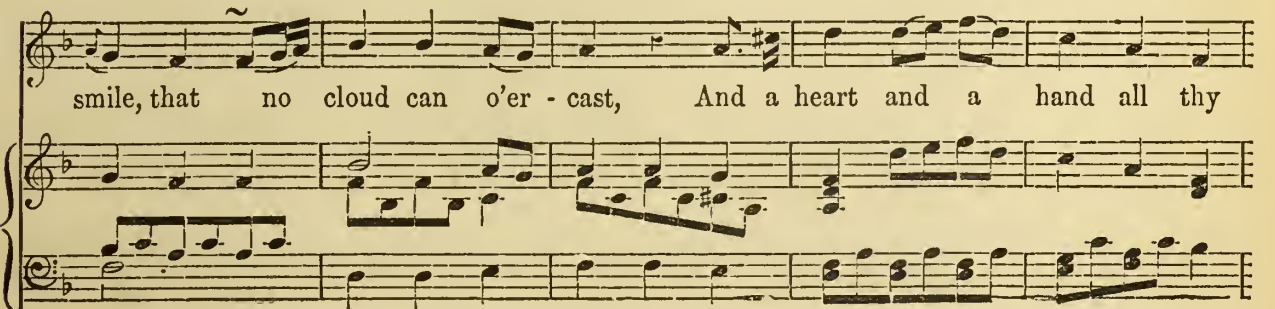
With melancholy feeling, but not too slow.



Come, rest in this bo - som, my own strick - en deer, Tho' the



herd have fled from thee, Thy home is still here; Here still is the



smile, that no cloud can o'er - cast, And a heart and a hand all thy

own to the last.

SECOND VERSE.

Oh! what was love made for, if . . . 'tis not the same Thro'

joy and thro' tor - ment, thro' glo - ry and shame? I know not, I

ask not, if guilt's in that heart, I but know that I love thee, what-

e - ver thou art.

THIRD VERSE.

Thou hast call'd me thy an - gel in . . mo - ments of bliss, And thy

an - gel I'll be, 'mid the hor - rors of this, Thro' the fur - nace, un -

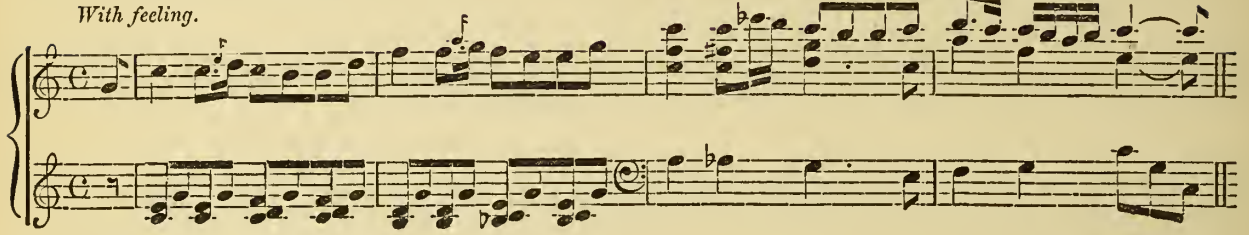
shrink - ing, thy steps to pur - sue, And shield thee, and save thee, or

pe - rish there too.

'TIS GONE, AND FOR EVER.

(AIR—SAVOURNAH DEELISH.)

HARMONIZED FOR THREE VOICES.

With feeling.

'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

'Tis gone, and for e-ver, the light we saw break-ing, Like Heaven's first dawn o'er the

The vocal staves are arranged in three systems, each with a treble and bass line. The melody is carried by the treble line, with the bass line providing harmonic support. The lyrics are written below the staves.

sleep of the dead, When man from the slumber of a - ges a - wak - ing, Look'd

sleep of the dead, When man from the slumber of a - ges a - wak - ing, Look'd

sleep of the dead, When man from the slum-ber of a - ges a-wak - ing, Look'd

The vocal staves continue the melody and accompaniment for the final lines of the song. The piano accompaniment is shown at the bottom of the page.

up-ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has
 up - ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has
 up - ward and bless'd the pure light ere it fled! 'Tis gone, and the gleams it has

This system contains three staves of music. The top two staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The music is in 4/4 time and features a key signature of one flat (B-flat).

left of its burn - ing But deep - en the long night of bond-age and mourn-ing, That
 left of its burn - ing But deep - en the long night of bond-age and mourn-ing, That
 left of its burn - ing But deep - en the long night of bond - age and mourn-ing, That

This system contains three staves of music. The top two staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The music continues in 4/4 time with the same key signature.

dark o'er the kingdoms of earth is re-turning, And darkest of all, hapless E - rin, o'er thee!
 dark o'er the kingdoms of earth is re - turning, And darkest of all, hapless E - rin, o'er thee!
 dark o'er the kingdoms of earth is re-turning, And darkest of all, hapless E - rin, o'er thee!

This system contains three staves of music. The top two staves are vocal parts with lyrics, and the bottom staff is a piano accompaniment. The music concludes in 4/4 time with the same key signature.

8va.

SECOND VERSE.

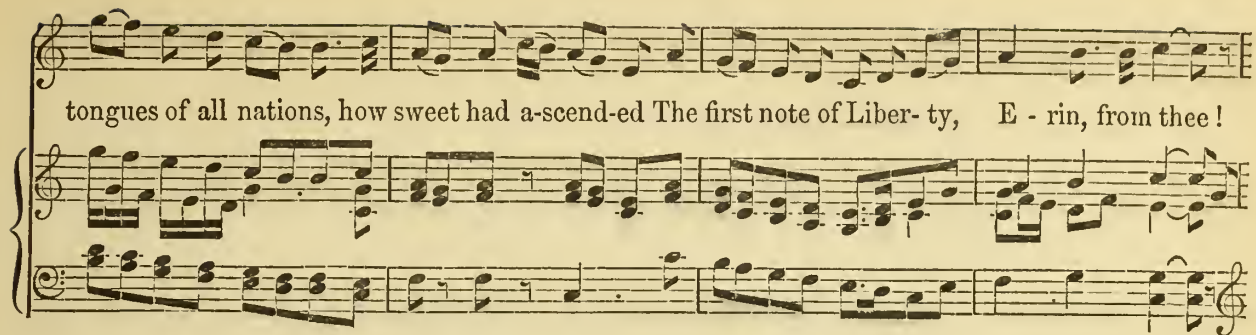
For high was thy hope, when those glo-ries were dart-ing, A - round thee, thro' all the gross

clouds of the world; When Truth, from her fet-ters in - dig - nant-ly start - ing, At

once, like a sun-burst, her ban - ner un-fur'l'd.* Oh! ne - ver shall earth see a

mo - ment so splen-did! Then, then, had one Hymn of De - li - ver-ance blend - ed The

* "The Sun-burst" was the fanciful name given by the ancient Irish to the Royal Banner.

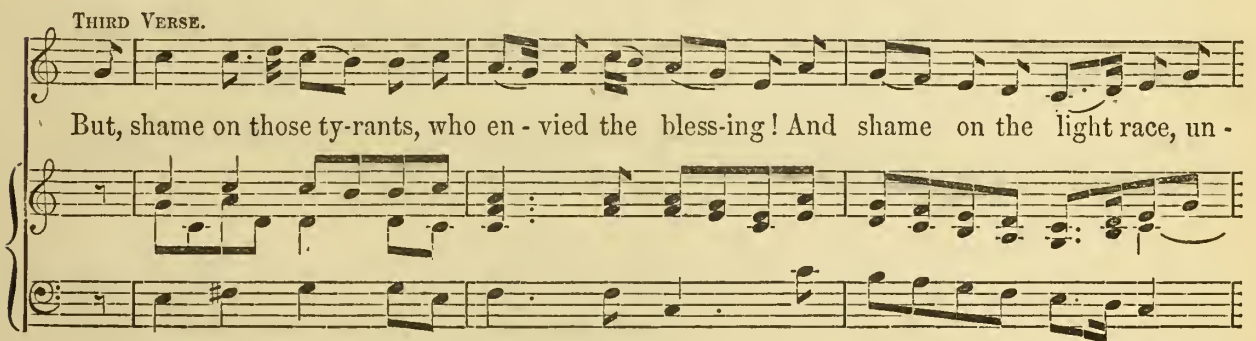


tongues of all nations, how sweet had a-scend-ed The first note of Liber-ty, E - rin, from thee!

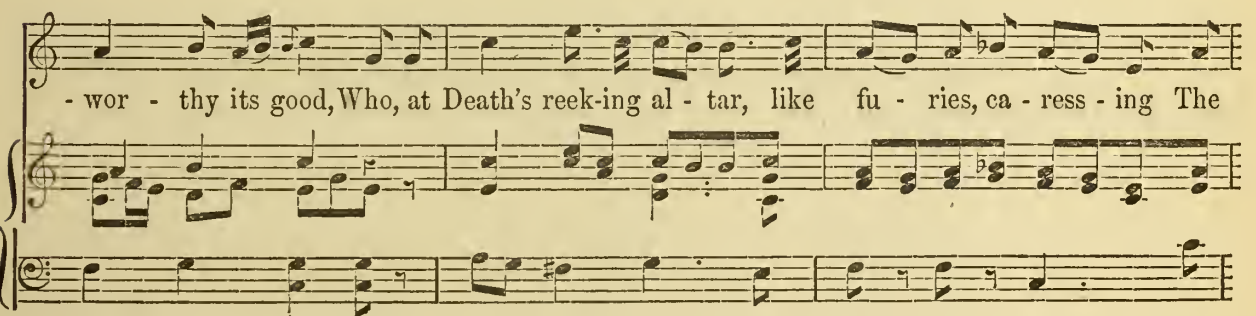


8va.

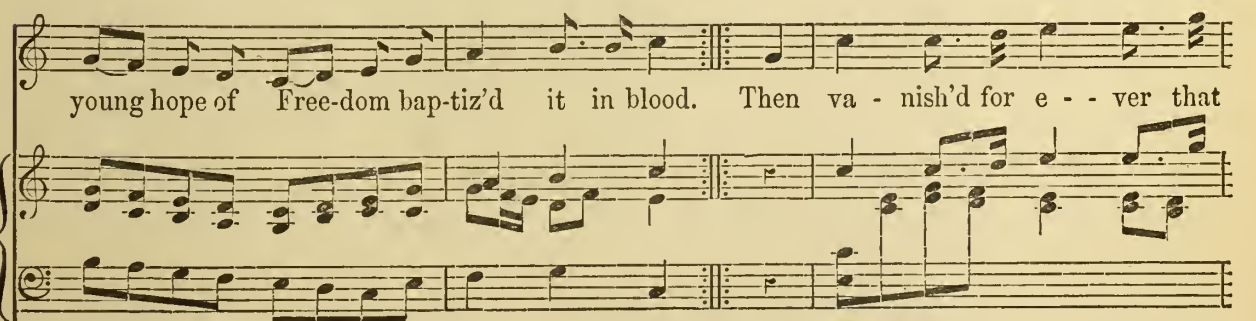
THIRD VERSE.



But, shame on those ty-rants, who en - vied the bless-ing! And shame on the light race, un -



- wor - thy its good, Who, at Death's reek-ing al - tar, like fu - ries, ca - ress - ing The



young hope of Free-dom bap-tiz'd it in blood. Then va - nish'd for e - - ver that

fair sun - ny vi - sion, Which, spite of the slav - ish, the cold heart's de - ri - sion, Shall

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "fair sun - ny vi - sion, Which, spite of the slav - ish, the cold heart's de - ri - sion, Shall". The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

long be remember'd, pure, bright, and e - lysian, As first it a - rose, my lost E - rin, on thee.

The second system continues the musical score. The vocal line has the lyrics: "long be remember'd, pure, bright, and e - lysian, As first it a - rose, my lost E - rin, on thee." The piano accompaniment continues with the same rhythmic pattern, providing harmonic support for the vocal melody.

8va.

The third system shows the vocal line with a melisma or a continuation of the previous phrase, indicated by a dashed line and the marking "8va." (octave). The piano accompaniment continues to provide harmonic support. The system ends with a double bar line.

I SAW FROM THE BEACH.

(AIR—MISS MOLLY.)

HARMONIZED FOR TWO VOICES.

The first system of the musical score consists of a treble staff and a bass staff. The treble staff contains a melody with various ornaments, including mordents and grace notes. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system includes two vocal staves and a piano accompaniment. The vocal staves have the lyrics: "I saw from the beach, when the morn-ing was shin-ing, A bark o'er the wa - ters move". The piano accompaniment continues with chords and single notes.

The third system includes two vocal staves and a piano accompaniment. The vocal staves have the lyrics: "glo-rious-ly on; I came when the sun o'er the beach was de - clin - ing, The". The piano accompaniment continues with chords and single notes. The word "lento." is written above the final measure of the system.

The fourth system includes two vocal staves and a piano accompaniment. The vocal staves have the lyrics: "bark was still there, but the wa-ters were gone. I came when the sun o'er the". The piano accompaniment continues with chords and single notes.

lentando.

beach was de - clin - ing, The bark was still there, but the wa - ters were gone.

beach was de - clin - ing, The bark was still there, but the wa - ters were gone.

SECOND VERSE.

And such is the fate of our life's ear - ly pro - mise, So pass - ing the spring - tide of

lentando.

joy we have known; Each wave that we danc'd on at morn - ing ebbs from us, And

leaves us, at eve, on the bleak shore a - lone! Each wave that we danc'd on at

lentando.

morn- ing ebbs from us, And leaves us at eve, on the bleak shore a - lone!

THIRD VERSE.

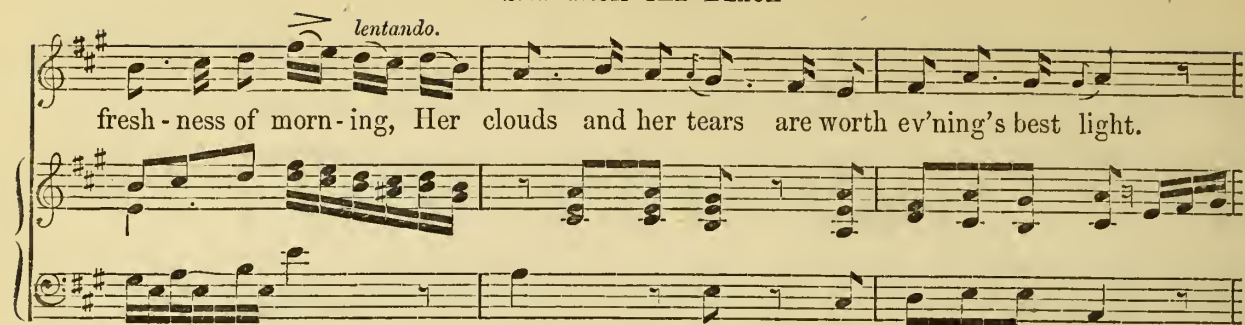
Ne'er tell me of glo - ries se - rene-ly a - dorn-ing The close of our day, the calm

— lentando.

eve of our night; Give me back, give me back the wild fresh - ness of morn-ing, Her

clouds and her tears are worth ev'ning's best light, Give me back, give me back the wild

lentando.



fresh - ness of morn - ing, Her clouds and her tears are worth ev'ning's best light.

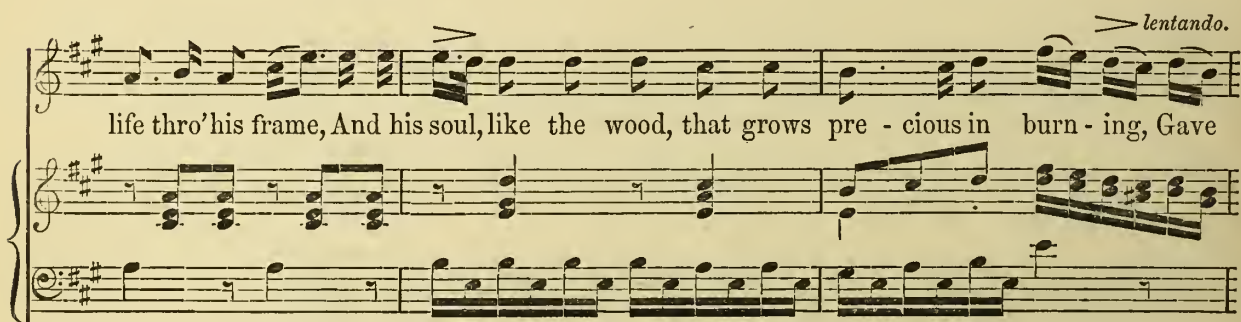


FOURTH VERSE.

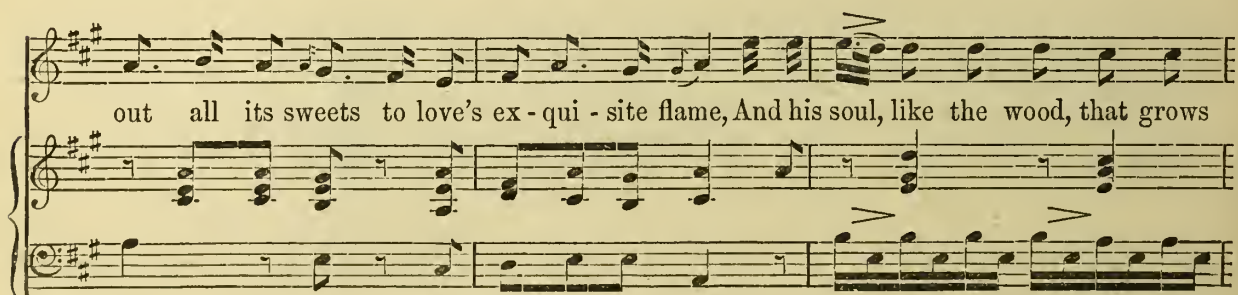


Oh! who would not wel-come that moment's re-turn-ing, When pas-sion first wak'd a new

lentando.



life thro'his frame, And his soul, like the wood, that grows pre - cious in burn - ing, Gave



out all its sweets to love's ex - qui - site flame, And his soul, like the wood, that grows

lentando.

pre-cious in burn - ing, Gave out all its sweets to love's ex - qui - site flame.

FILL THE BUMPER FAIR.

(AIR—BOB AND JOAN.)

Lively and Spirited.

Fill the bum - per fair, Ev' - ry drop we sprinkle O'er the brow of care

Smooths a - way a wrin - kle. Wit's e - lec - tric flame Ne'er so swift - ly pass - es,

As when thro' the flame It shoots from brimming glass-es. Fill the bum-per fair,

This system contains the first line of music. It features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "As when thro' the flame It shoots from brimming glass-es. Fill the bum-per fair,"

Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrinkle.

This system contains the second line of music. It continues the vocal melody and piano accompaniment. The lyrics are: "Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrinkle."

This system shows a piano solo section, likely a bridge or interlude, featuring complex chordal textures and arpeggiated figures in both the upper and lower staves.

SECOND VERSE.

Sa - ges can, they say, Grasp the lightning's pin - ions, And bring down its ray

This system contains the third line of music, marked "SECOND VERSE." It continues the vocal melody and piano accompaniment. The lyrics are: "Sa - ges can, they say, Grasp the lightning's pin - ions, And bring down its ray"

From the starr'd do - min - ions: So we, Sa - ges sit, And, 'mid bumpers bright'ning

This system contains the fourth line of music. It concludes the vocal melody and piano accompaniment. The lyrics are: "From the starr'd do - min - ions: So we, Sa - ges sit, And, 'mid bumpers bright'ning"

From the heav'n of wit, Draw down all its light-ning! Fill the bum-per fair!

The first system of music features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a major mode with a B-flat. The lyrics are: "From the heav'n of wit, Draw down all its light-ning! Fill the bum-per fair!"

Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle.

The second system continues the melody and accompaniment. The lyrics are: "Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle."

The third system of music features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a major mode with a B-flat. The lyrics are: "From the heav'n of wit, Draw down all its light-ning! Fill the bum-per fair!"

THIRD VERSE.

Would'st thou know what first Made our souls in - he - rit This en - no - bling thirst For

The third system of music features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a major mode with a B-flat. The lyrics are: "Would'st thou know what first Made our souls in - he - rit This en - no - bling thirst For"

wine's ce - les - tial spi - rit? It chanc'd up - on that day, When, as bards in - form us, Pro-

The fourth system of music features a vocal melody in the upper staff and piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is in a major mode with a B-flat. The lyrics are: "wine's ce - les - tial spi - rit? It chanc'd up - on that day, When, as bards in - form us, Pro-"

- me - theus stole a - way The liv - ing fire that warms us, Fill the bum - per fair!

The first system of the song features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle.

The second system continues the melody and accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

The third system of the song features a vocal melody in G major (one flat) and a piano accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

FOURTH VERSE.

The care - less Youth when up To Glo - ry's fount as - pir - ing, Took nor urn nor cup To

The fourth system continues the melody and accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

hide the pil - fer'd fire in. But oh! his joy, when round The halls of Hea - ven spy - ing, A -

The fifth system continues the melody and accompaniment. The vocal line has a dotted quarter note followed by an eighth note, then a quarter note, and a half note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a quarter-note pattern in the left hand.

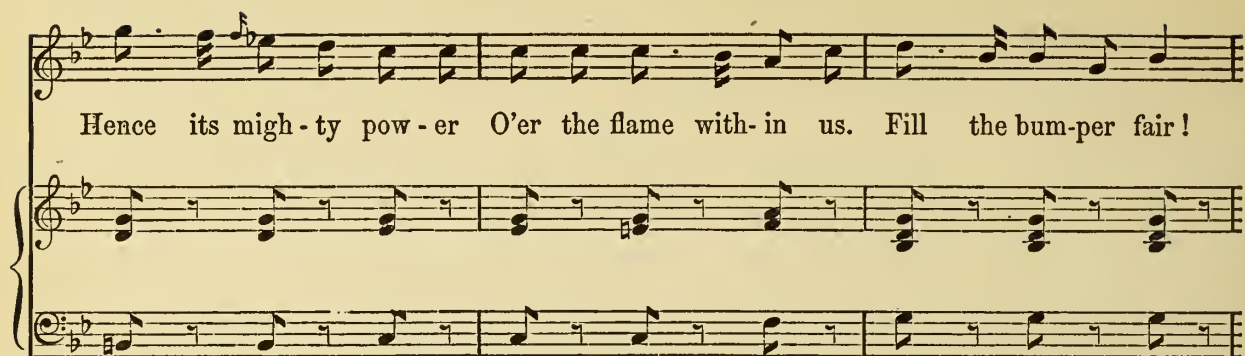
- mong the stars he found A bowl of Bac - chus ly - ing! Fill the bum - per fair!

Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle.

FIFTH VERSE.

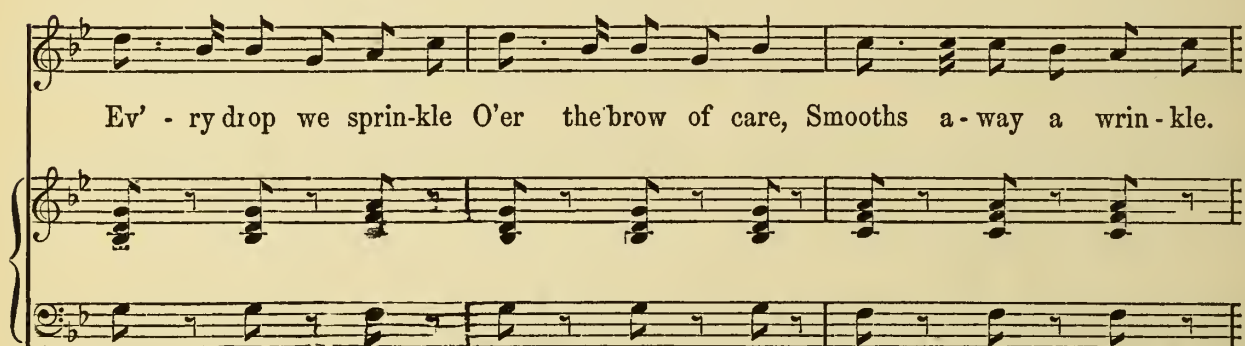
Some drops were in that bowl, Re - mains of last night's pleasure, With which the Sparks of Soul

Mix'd their burn - ing trea - sure, Hence the gob - let's show'r Hath such spells to win us;



Hence its migh - ty pow - er O'er the flame with - in us. Fill the bum - per fair !

The first system of the musical score for 'Fill the Bumper Fair'. It features a vocal melody in the upper staff and piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: 'Hence its migh - ty pow - er O'er the flame with - in us. Fill the bum - per fair !'.



Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle.

The second system of the musical score. The vocal melody continues with the lyrics: 'Ev' - ry drop we sprin - kle O'er the brow of care, Smooths a - way a wrin - kle.' The piano accompaniment consists of chords and single notes.



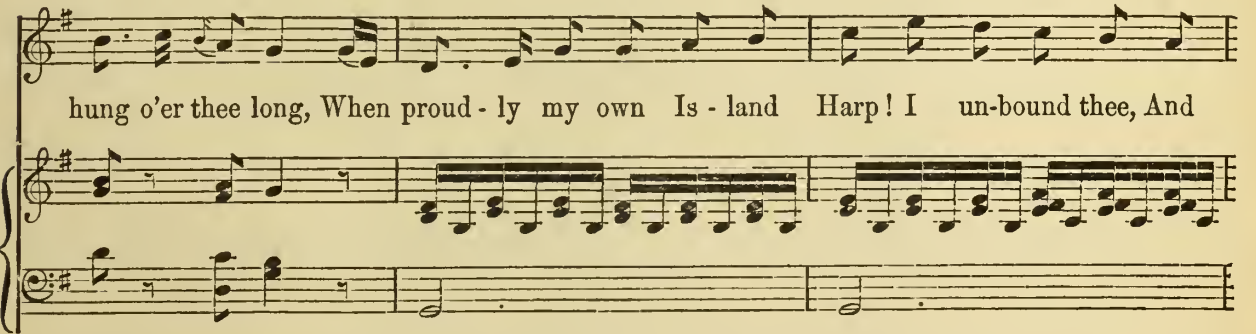
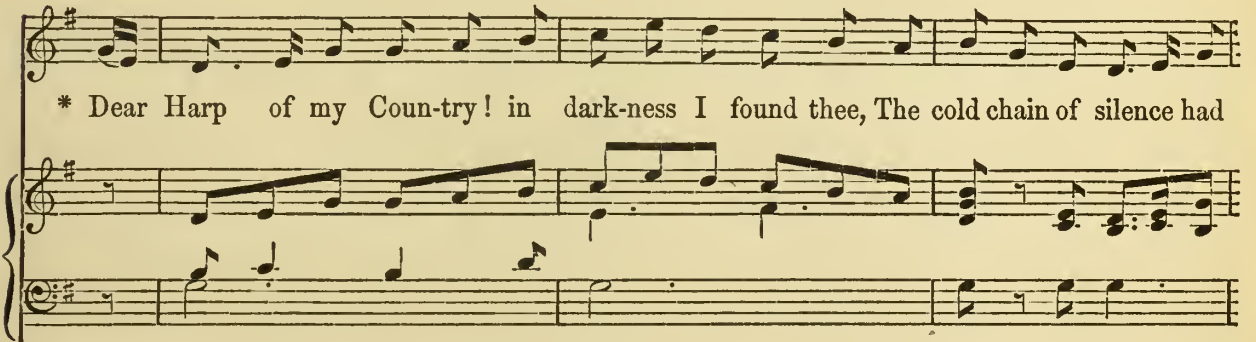
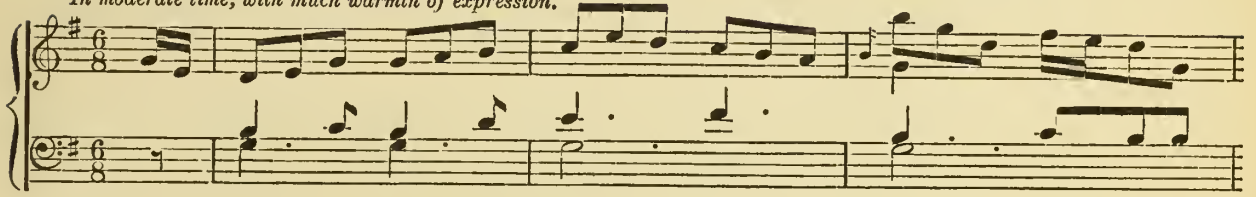
The third system of the musical score, featuring a more complex piano accompaniment with dense chords and arpeggios in both the upper and lower staves. The vocal melody is not present in this system.

DEAR HARP OF MY COUNTRY.

(AIR—NEW LANGOLEE.)

(THE FAREWELL TO MY HARP.)

In moderate time, with much warmth of expression.



* In that rebellious but beautiful song, "When Erin first arose," there is, if I recollect right, the following line:—

"The dark chain of Silence was thrown o'er the deep."

The chain of Silence was a sort of practical figure of rhetoric among the ancient Irish. Walker tells us of "a celebrated contention for precedence between Finn and Gaul, near Finn's palace, at Almhaim, where the attending Bards, anxious, if possible, to produce a cessation of hostilities, shook the chain of Silence, and flung themselves among the ranks." See also the *Ode to Gaul, the Son of Morni*, in Miss Brooke's *Relics of Irish Poetry*.

gave all thy chords to light, free - dom, and song! The warm lay of love and the

light note of glad - ness Have wa - ken'd thy fond - est, thy live - li - est thrill, But so

oft hast thou e - cho'd the deep sigh of sad - ness, That ev'n in thy mirth it will

steal from thee still.

SECOND VERSE.

Dear Harp of my Country! fare-well to thy slumbers, This sweet wreath of song is the

last we shall twine; Go, sleep with the sun-shine of fame on thy slum-bers, Till

The first system of the musical score features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The vocal line begins with a dotted quarter note, followed by eighth and quarter notes. The piano accompaniment consists of chords in the right hand and single notes in the left hand.

touch'd by some hand less un - wor - thy than mine. If the pulse of the Pa - tri - ot,

The second system continues the melody and accompaniment. The vocal line has a brief rest followed by a quarter note. The piano accompaniment features a more active right hand with eighth notes and chords.

Sol - dier, or Lo-ver, Have throbb'd at our lay, 'tis thy glo - ry a-lone; I was

The third system shows the vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment continues with chords in the right hand and single notes in the left hand.

but as the wind, pass-ing heed - less-ly o - ver, And all the wild sweetness I

The fourth system features a vocal line with a dotted quarter note followed by eighth notes. The piano accompaniment has a more active right hand with eighth notes and chords.

wak'd was thine own!

The fifth system concludes the piece. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a more active right hand with eighth notes and chords.

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